THE ARYAN PATH

VOLUME XXXVIII - No. 12

December 1967

NAMRATĀ
Thoughts for the New Year

E. G. LEE
The Retreat from the Infinite

K. V. SURYANARAYANA MURTI
The Poetry of Vivekananda

E. NAGESWARA RAO
Indian Thought in Emerson

R. M. FOX
The Modern Cult of Defeat

BOOKS REVIEWED INCLUDE

James Houghton Woods's translation, *The Yoga-System of Patañjali*; *An Abridgement of The Secret Doctrine*; *Plotinus: The Road to Reality*; *Questions of Religious Truth*; *The Ancient World*; *The Gods of Mexico*; *O Canada: An American's Notes on Canadian Culture*; *Lawmakers in a Changing World*; *Sleep*

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Point out the 'Way'
however dimly and lost among the host —
as does the Evening Star
to those who tread their path in darkness.

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SOPHIA WADIA

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THE ARYAN PATH

Point out the "Way" — however dimly, and
lost among the host — as does the evening star
to those who tread their path in darkness.

— *The Voice of the Silence*

VOL. XXXVIII DECEMBER 1967 No. 12

Thoughts for the New Year

Let no one imagine that it is mere fancy, the attaching of importance to the birth of the year. The earth passes through its definite phases and man with it; and as a day can be coloured so can a year. The astral life of the earth is young and strong between Christmas and Easter. Those who form their wishes now will have added strength to fulfil them consistently.

—H. P. BLAVATSKY

ALL GREAT FESTIVALS have a spiritual basis, constant and universal, and Christmas is such a festival. It celebrates the birth not only of Jesus, the Christ, but of the Sun and therefore of all the great Saviours of the world.

As Sūrya, the great luminary, giver of life physical and life spiritual to our little planet, writes the record of our seasons in the sky, albeit unperceived by most persons, human hearts and minds vibrate in harmony. Man lives in such close embrace with Nature that her every movement awakens a responsive chord in his inner being.

The real Christmas, synchronizing with the Winter Solstice, announces the secular New Year. It is an occasion for reflection: for reviewing the past and planning for the future. All wonder and ask: what will the coming year — 1968 — bring to humanity, to this ancient land, to all nations and all men?

Man's life is in his own hands, his fate is ordered by himself. Why then should not 1968 be a year of greater spiritual development than any we have lived through? It depends on ourselves to make it so. This is an actual fact, not a religious sentiment. In a garden of sunflowers every flower turns towards the light. Why not so with us? This can be effected by those who are courageous and resolute. Thoreau pointed out that there are artists in life, persons who can change the colour of a day and make it beautiful to those with whom they come in contact. We claim that there are adepts, masters in life who make it divine, as in all other arts. Is it

not the greatest art of all, this which affects the very atmosphere in which we live? That it is the most important is seen at once, when we remember that every person who draws the breath of life affects the mental and moral atmosphere of the world, and helps to colour the day for those about him. Those who do not help to elevate the thoughts and lives of others must of necessity either paralyse them by indifference, or actively drag them down. ... Everyone lives, and thinks, and speaks. If all our readers who have any sympathy with *Lucifer* endeavoured to learn the art of making life not only beautiful but divine, and vowed no longer to be hampered by disbelief in the possibility of this miracle, but to commence the Herculean task at once, then the coming year will have been fitly ushered in by the gleaming star.

—Adapted from H. P. BLAVATSKY

The quotations which follow are offered for reflection that we may prepare ourselves to resolve righteously and thus help to make 1968 a good year for all.

Good resolutions are mind-painted pictures of good *deeds*: fancies, day-dreams, whisperings of the *Buddhi* to the *Manas*. If we encourage them they will not fade away like the dissolving mirage in the Shamo desert, but grow stronger and stronger until one's whole life becomes the expression and outward proof of the divine motive within.

—THE BLESSED MASTER K. H.

According to the teachings, Maya, or the illusive appearance of the marshalling of events and actions on this earth, changes, varying with nations and places. But the chief features of one's life are always in accordance with the "Constellation" one is born under, or, we should say, with the characteristics of its animating principle or the deity that presides over it, whether we call it *Dhyan Chohan*, as in Asia, or an Archangel as with the Greek and Latin churches. In ancient Symbolism it was always the SUN (though the Spiritual, not the visible, Sun was meant), that was supposed to send forth the chief Saviours and Avatars. Hence the connecting link between the Buddhas, the Avatars, and so many other incarnations of the highest SEVEN. The closer the approach to one's *Prototype*, "in Heaven," the better for the mortal whose personality was chosen, by his own *personal* deity (the seventh principle), as its terrestrial abode. For, with every effort of will towards purification and unity with that "Self-god" one of the lower rays breaks and the spiritual entity of man is drawn higher and ever higher to the ray that supersedes the first, until, from ray to ray, the inner man is drawn into the one and highest beam of the Parent-SUN. Thus, "the events of humanity *do* run co-ordinately with the number-forms," since the single units of that humanity proceed one and all from the same source — the *central* and its *shadow*, the visible SUN. For the equinoxes and solstices, the periods and various phases of the Solar course, astronomically and numerically expressed, are only the con-

crete symbols of the eternally living verity, though they do seem *abstract ideas* to uninitiated mortals. And this explains the extraordinary numerical coincidences with geometrical relations, as shown by several authors.

—H. P. BLAVATSKY

... the only decree of Karma — an eternal and immutable decree — is absolute Harmony in the world of matter as it is in the world of Spirit. It is not, therefore, Karma that rewards or punishes, but it is we, who reward or punish ourselves according to whether we work with, through and along with nature, abiding by the laws on which that Harmony depends, or — break them.

Nor would the ways of Karma be inscrutable were men to work in union and harmony, instead of disunion and strife. For our ignorance of those ways — which one portion of mankind calls the ways of Providence, dark and intricate; while another sees in them the action of blind Fatalism; and a third, simple chance, with neither gods nor devils to guide them — would surely disappear, if we would but attribute all these to their correct cause. With right knowledge, or at any rate with a confident conviction that our neighbours will no more work to hurt us than we would think of harming them, the two-thirds of the World's evil would vanish into thin air. Were no man to hurt his brother, Karma-Nemesis would have neither cause to work for, nor weapons to act through. It is the constant presence in our midst of every element of strife and opposition, and the division of races, nations, tribes, societies and individuals into Cains and Abels, wolves and lambs, that is the chief cause of the "ways of Providence." We cut these numerous windings in our destinies daily with our own hands, while we imagine that we are pursuing a track on the royal high road of respectability and duty, and then complain of those ways being so intricate and so dark. We stand bewildered before the mystery of our own making, and the riddles of life that *we will not* solve, and then accuse the great Sphinx of devouring us. But verily there is not an accident in our lives, not a misshapen day, or a misfortune, that could not be traced back to our own doings in this or in another life. If one breaks the laws of Harmony, or, as a theosophical writer expresses it, "the laws of life," one must be prepared to fall into the chaos one has oneself produced. For, according to the same writer, "the only conclusion one can come to is that these laws of life are their own avengers; and consequently that every avenging Angel is only a typified representation of their re-action."

Therefore, if any one is helpless before these immutable laws, it is not ourselves, the artificers of our destinies, but rather those angels, the guardians of harmony. Karma-Nemesis is no more than the (spiritual) dynamical effect of causes produced and forces awakened into activity by our own actions. It is a law of occult dynamics that "a given amount of energy expended on the spiritual or astral plane is productive of far greater results than the same amount expended on the physical objective plane of existence."

This state will last till man's spiritual intuitions are fully opened, which will not happen before we fairly cast off our thick coats of matter; until we begin acting from *within*, instead of ever following impulses from *without*: namely, those produced by our physical senses and gross selfish body. Until then the only palliative to the evils of life is union and harmony — a Brotherhood IN ACTU, and *altruism* not simply in name. The suppression of one single bad *cause* will suppress not one, but a variety of bad effects. And if a Brotherhood or even a number of Brotherhoods may not be able to prevent nations from occasionally cutting each other's throats — still unity in thought and action, and philosophical research into the mysteries of being, will always prevent some, while trying to comprehend that which has hitherto remained to them a riddle, from creating additional causes in a world already so full of woe and evil. Knowledge of Karma gives the conviction that if —

> "... virtue in distress, and vice in triumph
> Make atheists of mankind,"

it is only because that mankind has ever shut its eyes to the great truth that man is himself his own saviour as his own destroyer.

—H. P. BLAVATSKY

The individual cannot separate himself from the race, nor the race from the individual. The law of Karma applies equally to all, although all are not equally developed. In helping on the development of others, the Theosophist believes that he is not only helping them to fulfil their Karma, but that he is also, in the strictest sense, fulfilling his own. It is the development of humanity, of which both he and they are integral parts, that he has always in view, and he knows that any failure on his part to respond to the highest within him retards not only himself but all, in their progressive march. By his actions, he can make it either more difficult or more easy for humanity to attain the next higher plane of being.

... If our present lives depend upon the development of certain principles which are a growth from the germs left by a previous existence, the law holds good as regards the future. Once grasp the idea that universal causation is not merely present, but past, present and future, and every action on our present plane falls naturally and easily into its true place, and is seen in its true relation to ourselves and to others. Every mean and selfish action sends us backward and not forward, while every noble thought and every unselfish deed are stepping-stones to the higher and more glorious planes of being. If this life were all, then in many respects it would indeed be poor and mean; but regarded as a preparation for the next sphere of existence, it may be used as the golden gate through which we may pass, not selfishly and alone, but in company with our fellows, to the palaces which lie beyond.

—H. P. BLAVATSKY

Every impulse from above, every prompting of the Divine within, should meet at once with a hearty welcome and response. If you feel as if something urged you to visit some sick or afflicted neighbour or friend, obey the suggestion without delay. If the wish to turn over a new leaf comes into the lower consciousness, don't wait till next New Year's before actually turning it over; turn it now. If some pathetic story of suffering has moved you, act on the emotion while your cheeks are still wet with tears. In short, put yourself at once in line with the Divine ways, in harmony with the Divine laws. More light, more wisdom, more spirituality must necessarily come to one thus prepared, thus expectant. How can a bar of iron be permeated with the earth's magnetism if it is placed across instead of in line with the magnetic meridian? How can a man expect spiritual gifts or powers if he persists in ignoring spiritual conditions, in violating spiritual laws? To obtain the good, we must think good thoughts; we must be filled with good desires; in short we must *be* good.

And this practical suggestion is to fulfil faithfully and conscientiously every known duty. It is in and through the incidents of daily life, in work well done, in duties thoroughly performed, that we today can most readily make progress in the higher life, — slow progress, it may be, but at any rate sure. These are stepping-stones to better things. We advance most rapidly when we stop to help other wayfarers. We receive most when we sacrifice most. We attain to the largest measure of Divine love when we most unselfishly love the brethren. We become one with the Supreme most surely when we lose ourselves in work for Humanity.

—W. Q. JUDGE

There are innumerable pages of your life record still to be written up, fair and blank they are as yet. Child of your race and of your age, seize the diamond pen and inscribe them with the history of noble deeds, days well-spent, years of holy striving. So will you win your way ever upward to the higher planes of spiritual consciousness.

—THE BLESSED MASTER K. H.

May we be strengthened and encouraged to sustain our New Year resolutions and thus bring our offerings to the altar of human Brotherhood!

NAMRATĀ

E. G. LEE

The Retreat from the Infinite

[The Rev. E. G. Lee is a Unitarian Minister and was editor of *The Enquirer* for twenty-three years. Later he was a Research Fellow at Oxford. He is now retired and devotes most of his time to writing. He is the author of *Christianity in Chains, Mass Man and Religion,* and *Christianity and the New Situation.* His latest book, a semi-autobiographical account of religious experience, *The Minute Particular,* was reviewed in THE ARYAN PATH, April 1967.

In this impressive article he points out that behind all fashions in philosophy there remains a continuity of creative intellectual effort and concern with the experience of truth. The confrontations between religions that are being enforced by greater communication between them in the present-day world will also drive sincere inquirers to realize that there is That to which all religious formulations are partial responses. Reverence and quest must abide through the changes and doubts on the intellectual level.—ED.]

WHAT Alfred North Whitehead, the philosopher, called the "infinitude of irrelevance," namely the infinitude that cannot be comprehended by logical demonstration and consequently is of little importance for philosophy, is becoming more and more important in contemporary religion. Important, for, although it is asserted that philosophy cannot comprehend, in terms of its own structure, the infinite, nevertheless the latter is still there. "Unexhaustiveness is an essential character of our knowledge of nature," says Whitehead, in the same book from which the first quotation is taken (*The Concept of Nature*). And if this quality belongs to nature it belongs to everything that man can try to comprehend. And this, for Whitehead, leads to the conclusion: "It is impossible to meditate on time and the mystery of the creative passage of nature without an overwhelming emotion at the limitations of human intelligence."

The infinite is still there, and it creates emotions.

Now this awareness of the limitations of metaphysical thinking has had important effects upon contemporary philosophy, and from there on contemporary religion. Western philosophy, in many ways, has given up the ghost about the infinite, and is concentrating upon what seems to be the strictly finite. Many Western philosophers tend to describe as myths the great philosophic structures of the past that tried to comprehend the whole through the demonstrations of logical thought. In their view, thought, in this manner, was trying to do something completely beyond it; it was bound to fail; and since it is the major resource of the mature mind, the conclusion must be drawn that where the infinite used to be

there is now nothing. The infinite is an illusion; it is not just irrelevant in Whitehead's sense, it simply does not exist: it is a waste of time, indeed a dereliction of reason, to pretend that it does exist and to try and do something about it. Such a pretence leads to the asking of questions that have no answer, such as about God, freedom, and immortality.

Consequently such philosophers have retired from any affray with what used to be regarded as the object of philosophy — the explanation or comprehension of everything that is thought to exist; which included in the past the infinity that seemed to elude logical demonstration. They now concentrate upon the strictly logical and analytical, and regard with abhorrence any attempts to get outside this, such as efforts to suggest a "way of life" drawn from idealistic conclusions, or moral axioms deduced from the existence of an infinite being. The philosopher, in the old sense of being a wise man able to penetrate into the mysteries of human existence, is out: the logician who examines minutely the meaning, or lack of meaning, in every word and phrase is in. And although it must be supposed that there must be some intention behind this, separate from the mere technique of the examination, the logician does not feel called upon to discuss this.

The importance this has for religion is the support it gives to the constantly repeated phrase, taken over from the German philosopher, Nietzche, that "God is dead." If God belongs to the infinite, and the infinite is no longer there, or if it is there is completely beyond thought, then the old notion that "it is he that sitteth upon the circle of the earth" is invalid in every particular. Even the poetical implication is empty. And this is given support by the pluralism of modern knowledge. A modern university is represented by so many branches of learning that it seems obvious that no one mind can comprehend them all. Four hundred years ago it was possible for one mind to store all learning, or so it seemed at the time, and this made possible a unitary idea of everything that existed. This is no longer possible. Each branch of knowledge must concentrate upon its own subject; there is more than enough in that to challenge one mind, or a group of minds; all pretensions of a total comprehension of all branches must be given up. This very obvious fact of the division of knowledge in the modern world seems to indicate that there cannot be a whole which can comprehend them all. The concentration of the logician upon a limited sphere of activity seems to be justified: there is no room in the modern world for anyone who would set out to construct general principles by which everything could be understood, in the manner of Kant or Descartes. That day is gone.

The modern philosopher is no longer "in tune with the infinite."

Related to this in its effect upon religion is another modern condition. Historic religions have now become near neighbours. They were not so in the past. Even in the nineteenth century they were virtually unaware of each other's existence. Save for a handful of travellers and "colonizers" the West had no knowledge of the East, and the East had less knowledge of the West. Christians hardly knew in any living sense anything of the cultures of Buddhists, Hindus, and Muslims, and the same was true of the latter three about Christians. Today there is knowledge, if only of a scrappy kind, of each other's cultures, particularly among the educated. There are Buddhist, Hindu, and Muslim missions in London. The writer has visited a Buddhist mission in London, and *bhikshus* have visited him in his home. Among the young there is an eager demand for what they call comparative religion. There is an exchange of knowledge as never before. Neighbourly relations, in the sense of being aware of each other's existence, are now a familiar fact; and it brings a challenge that only within the last decade or so has been realized in its terrific impact about the nature of the infinite. Each religion in its own particular way claims to have an absolute knowledge of it. Each inevitably, with all the most neighbourly consideration in the world, tends by implication to exclude the other: and that is bound to have a reaction upon the total nature of each religion. What, it is now asked, is the infinite, if those who claim to have most knowledge of it tend to exclude the knowledge of each other? How can the infinite under these conditions be comprehended? About a century ago these problems never arose. The infinite, as it were, was understood in each enclosed religion, and nothing outside disturbed this state of affairs. Today it is disturbed, and consequently a retreat from the religions and their claims takes place. In this sense the infinite is no longer there; its claims are derided by the conflicting religions; better by far to concentrate on the finite than to be troubled by the "infinitude of irrelevance" with which religions seem to live.

This seems so straightforward to many that it seems foolish to be concerned with the object of the great historic religions, the existence of an infinite reality, in some form or other, upon which all else depends, particularly the meaning of moral conduct. And in spite of what seems to be so clear, there is an empty space left in the hearts of many which nothing can fill.

The case for the analytical philosophers is impressive. It is possible to prick what appears to be the Absolute of the traditional philosophers. Nevertheless it is quite certain that the last word has not been said. It is easily possible, for instance, to prick the balloon of the beliefs of the medieval scholastics, those men who thought they held everything within

their mental horizons; but it is not possible to prick the vestiges of what had better be called beauty which they have left behind them. Medieval architecture is involved in what the medieval scholars believed. Time has preserved the great cathedrals; and their interior beauty leaps with what can only be called vision towards some union with the infinite. And the modern spirit is at home with this beauty; and the problem is, how did men who, according to the clarity of modern thought, were steeped in illusions manage to hand on to the future truth carved in stone? Out of what they thought and believed they managed to create something that breaks through time to speak probably to all future generations. Illusion could hardly do that.

No matter what the future of thought may be it is hardly likely that current conventional Western philosophy will be the last word for all future generations. That it will leave something behind it is a proper surmise; but future generations will have to think also; and, if the history of philosophy is anything to go by, the future will be as critical of the present as the latter is of the past. What Whitehead calls the "unexhaustible" will still be there, challenging the minds of men.

The mystery still remains; each generation, no matter what it is supposed to believe, manages in some way or other to penetrate into the unknown and leave some indication of its discovery behind it. Through incalculable ways the medieval cathedrals and abbeys still standing in Europe penetrate into the modern spirit and affirm *for that spirit,* in spite of all difficulties, something that would suggest tragic loss if it were not there.

Similarly it must be supposed that contemporary knowledge, as represented by modern universities, must be creating, either directly or indirectly, something that will penetrate into the future which that future will recognize as precious. Analytical philosophy, no doubt, will be pricked by the future as it today pricks the past; yet nevertheless it is a reasonable assumption that in ways probably unknown to us something is being created, visibly twentieth-century, that will penetrate into the future. And it would be odd if ultimate language differed; if it did so there would be no continuity between past and present; each present with its new knowledge would be isolated; and that would be an unbearable supposition for those engaged in knowledge, of whatever kind. Truth, after all, in every respect, depends upon the belief that it will not die with the person engaged upon the search, no matter how limited or differentiated his particular search might be. The very nature of knowledge depends upon the supposition that what is spoken in one generation will be communicable in one way or another to the next, and the next. It is presumably the

duty of each philosopher to show where his predecessor went astray, if he did so, but this duty would be futile if there were no sort of dialogue between himself and his predecessor. Pricking the bubble is not enough; communication is necessary; and communication depends, somewhere, upon shared language. Just as the masterpieces of art of different generations show no incongruity when placed side by side, but complement and fulfil each other, and create in spite of all differences a tradition of inner similarity: just as a Picasso picture when placed side by side with a Rembrandt does not destroy the latter but enhances it, and vice versa, so the living thought of one generation, no matter how critical it might be of the past, enhances the thought of the past, and again, vice versa. Somewhere there must be a language of communication, and this invariably belongs to the highest achievements.

It must be assumed that, unknown to the present, something will be created that will speak out of our condition to the future, as the past in its highest achievements of the spirit speaks to us. It may be supposed, for instance, that out of the contemporary pluralism of knowledge, something defined, whole, and comprehensible will arise that will be understood in the future. The way in which this may happen may be hidden from us, as indeed the future impact of medieval architecture was hidden from the architects, and all those who commissioned them and co-operated with them. The very fact that men desire to know, and to create from what they know, assumes that they are living beyond their day. The philosophy of today may be pricked by the philosophy of the future; nevertheless the likelihood is that something will arise out of it (in what way no man can say) that will be recognized as precious.

It seems certain therefore that behind the temporary there is the permanent, if only represented by ultimate language; in spite of the denial of the whole there is an unconscious acceptance of its fact: and something has to be done about it. It may be that men will encounter "an overwhelming emotion at the limits of human intelligence," but that emotion itself, not being static, will force a response from those who encounter it. It may well be, as in the past, that the actual recognition of a being may be forced that can be called the infinite. Emotion does not take place within a void; in this case an overwhelming fact forces it; that fact may very well be called the infinite. The infinite exists and is recognized if only by emotion.

What, then, can now be said about the religions? And this is crucial. One comprehension of the infinite by one particular religion cannot cancel out another. For by what guarantee can it be considered true if the other is false? From what standard shall a judgement be made? The only

possible comment that one religion can make on another in assessing its truth is that the other has an incomplete understanding of the infinite, or a totally false one. In the nature of things a totally false one is unlikely. That humanity in its different parts is unable to see what is true in the very nature of its being (for such the infinite must be if it exists); that only by some inconceivable chance of events one part is able to have total knowledge — this, ordinary humility, in face of the common nature of humanity, would suggest is false. The clash of religions, and thus, as it were, the clash of various claims about the infinite, need not destroy all beliefs and comprehensions about the latter. Just as — to use the illustration again — the potent beauty of medievalism can arise out of the limited and defined culture of the Middle Ages, a culture that to us seems to be erroneous; so it is reasonable to suppose that out of each demarcated religion a special comprehension of the infinite can arise that need not cancel out the comprehension of the other.

Indeed, the continuity men feel with the life of the past, and by implication with the life of the future, expressed supremely in the continuity of the great religions, is maintained not by the thought structures of the religions but by the total conviction possessed by each that some major reality of the permanent breaks into the temporality of mortal life. Each religion on this level says the same thing: "There is more than this time in which we find ourselves; there is more than these physical bodies in which we recognize ourselves." Just as the modern philosophers, whatever may be their declared intention, cannot work within a sealed compartment, ignoring the complexity of the modern world that beats around them; so the religions cannot withdraw into their own sealed compartments ignoring the new neighbourliness thrust upon them by a new world order. It may be wise and useful for some reasons to withdraw; the immediate alternative may be a muddled syncretism that defeats the unity it intends; but, in spite of all that is intended, the complexity is still there. Ignoring it and its infinitudes may be a gesture of integrity: "There is too much for me to comprehend and I will not pretend to do so"; but this very act of integrity is an admission of the complexity. It is still there with its challenge, and it is doubtful whether it will allow those who care to move very far from it.

The issue before the religions is either a retreat before the obvious or a new act of the spirit that will advance towards the new dimension. It really is no longer possible, no matter how immediately spiritually advisable it seems, to withdraw into supposedly unique structures. They are no longer there, in the new order. They are being eroded by the creative spirit of man. Infinitude is above all, and no one demarcated structure is

the way to it. If this is recognized then it is the contra-recognition to the supposition that "God is dead." The way forward is an acknowledgement of what is so potently true: that "unexhaustiveness" is not only true of nature but of every experience that can burst upon man. The contemporary reflective spirit will not fall into the trap of the "death of God," but will urge forward to a new comprehension of the infinite that is the object of every religion but exists beyond them all. God will be experienced within the new dimension of life that inevitably is imposed upon modern man. If the "overwhelming emotion" caused by the present awareness of "the limitations of human intelligence" can be experienced not in terms of defeat but of triumph then a new inner power will be found to lift men into a unity with the new vision of the infinite. God is not dead but is known to the spiritual energies of those who must seek him.

E. G. LEE

Soul and Oversoul

(*Jivatman* and *Paramatman*)

I

Two beautiful-winged birds,
friends, attached
to each other,
have perched upon the same tree.
While one of them eats
the sweet pippala fruit,
the other, not eating,
looks around.[1]

(*Rigveda*, I. 164.20)

II

The nine-portalled
body of man
is a lotus,
enclosed within three strands,
in which dwells
the spirit with Atman.
Those versed in sacred knowledge
knew of this.[2]

(*Atharva Veda*, X. 8.43)

Translated by A. C. BOSE

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[1] This Vedic stanza provided a basis for transcendental philosophy in later ages in India

[2] The lotus as a spiritual symbol, as in this Vedic stanza, was widely accepted in later ages by Vedic and non-Vedic religions in India, not only in their literature but also in architecture, painting, and sculpture.

ARTHUR L. HERMAN

The Nature of Aesthetic Judgement

[The first two instalments of this substantial essay appeared in our issues of October and November 1967. In this final section Dr. Herman proposes a test for the theory of aesthetic pragmatism, especially in the form of moral aesthetic pragmatism.—ED.]

III: A Test Case for Aesthetic Pragmatism

BEFORE beginning this final section, let me briefly recapitulate the argument as presented in Parts I and II of this paper. My purpose throughout has been to attempt to find an adequate aesthetic criterion for grounding aesthetic judgements. The nature of these judgements, we found in Part I, related them to two types of criteria: the first stated that the judgement of beauty was solely dependent on certain formal properties in the art work itself, and the second stated that the judgement of beauty was solely dependent on a certain feeling that came over the viewer who was in the presence of the art object. We called these two types of criteria "objective" and "subjective," respectively. Both of them were found to be inadequate as accounts of the nature of aesthetic judgements.

In Part II we began our examination of a third type of view regarding aesthetic judgement and we called this theory a "pragmatic" doctrine. The example we chose to illustrate this theory was taken from the East, in particular Tibet, though we outlined a Hindu metaphysics to ground it and back it up since the Buddhist philosophy of Tibet is ontologically similar to the Hindu system we presented. In essence, the pragmatic view of art states that judgements regarding beauty or greatness, or some other positive judgements such as worthy of first prize, second prize, and so on, are dependent on the art work fulfilling a certain function when presented to certain sensitive viewers. Here one could talk about the intention of the artist in creating the work, the goal or purpose of the work itself, and finally the success or lack of it judged by the sensitive viewer after using the work. It is quite conceivable that this pragmatic theory or instrumentalist theory of art could be employed in ways other than those mentioned in our example of Hindu and Tibetan art. In those examples the art object was bound up with the attempt to achieve metaphysical realization, *Nirvāṇa* or *Mokṣa*. The work was good or right or true if it aided the worshipper in tearing the veil that covered reality and enabled him to pass over into, or have Knowledge of, the Real. The art object is, once again, *used* for this purpose, and the success of attainment measures the value of

the work of art. Once its task is accomplished the art work may be discarded. Marco Pallis says, for example:

> Once it has helped to pilot the mind up to the frontier between Form and the next stage, the world of non-form, its task is over — he who penetrates to the beyond has no more use for art. (*Peaks and Lamas*, p. 351)

I want to call this particular theory of aesthetic pragmatism the Metaphysical Pragmatic Theory to distinguish it from two others I will mention below. The reason for this choice of words is simply that the end being sought, the goal being pursued, is a metaphysical goal.

There are two other theories of aesthetic pragmatism; first, what I would call a Hedonistic Pragmatic Theory, and second, a Moral Pragmatic Theory. In each case the art work is used for achieving a specific end and the work is judged valuable, beautiful, good, great, best, etc., purely on the basis of success as judged by the viewer and nothing else. Thus, according to the first theory mentioned above, the Hedonistic Pragmatic Theory, the aesthetic judgement rests on the success of the art work in giving sheer, undiluted pleasure to the viewer. If the work delivers pleasure, then it is judged beautiful or good or right. If it gives more pleasure than any other work or works of art, it is judged better or best relatively to that other work or those works. Similarly, with the Moral Pragmatic Theory of art the aesthetic judgement rests, not on the success of the work of art in giving an insight into the Real (Metaphysical Pragmatic Theory), and not on its success in producing plain sensuous pleasure (Hedonistic Pragmatic Theory), but rather on its success in producing moral goodness in the viewer or the world, and in reducing his or the world's moral wickedness. What this latter theory entails I will discuss below, for it seems to me that the Moral Pragmatic Theory can be represented and tested in a more dramatic way than either of the other two theories. That is to say, what I intend to do in this final part of the paper is to present a test for a particular theory of aesthetic pragmatism, specifically the Moral Pragmatic Theory. In virtue of showing that that theory can be tested, and tested empirically, I shall argue that a similar test can be applied to one of the other two theories, specifically the Metaphysical Pragmatic Theory.

The reason for beginning with a test of the Moral Pragmatic Theory rather than a test of the Metaphysical Pragmatic Theory is that the former, unlike both the Metaphysical Pragmatic Theory and the Hedonistic Pragmatic Theory, possesses elements that lend themselves more immediately to the kind of testing I have in mind; thus, the very nature of the metaphysical Real and the extreme subjectivity of the Hedonistic

state make the Metaphysical and the Hedonistic theories respectively harder to develop and explain, initially at any rate. However, once it has been shown that one of the theories of aesthetic pragmatism, viz., the Moral Pragmatic Theory, can be tested and demonstrated empirically, I think it will be readily seen that any pragmatic theory can be tested and demonstrated in the same way. Thus, wherever the judgement of art depends merely on success, the judgement can be defended because success is empirically measurable, at least within the limits set up for the test described below.

Pragmatic thories of art in the West can be traced back as far as Plato, it seems to me. In the *Timaeus,* speaking of harmony and rhythm, Plato states that both were given to man to be used for specific purposes:

> And harmony ... is not regarded by the intelligent votary of the Muses as given by them with a view to irrational pleasure ... but as meant to correct any discord which may have arisen in the courses of the soul, and to be our ally in bringing her into harmony and agreement with herself, and rhythm too was given by them for the same reason, on account of the irregular and graceless ways which prevail among mankind generally, and to help us against them (47D) (*The Collected Dialogues of Plato,* ed. by Hamilton and Cairns, Pantheon Books, New York, 1961).

It is obvious that Plato here believes that the use to which art (music in this case) must be put is to calm the soul and aid us in our moral relations with other men. Works of art which fail to do this would be labelled "unsuccessful," hence, I suppose, "ugly" or "useless." Those which succeed would be called "beautiful" or "useful." It is obvious further that this passage from the *Timaeus* represents a Moral Pragmatic Theory of art (one can, it is true, find almost anything in Plato).

Further examples of Moral Pragmatic Theories can be found in persons as diverse as Percy Bysshe Shelley and Leo Tolstoy. Leo Tolstoy's theory is worth a comment or two. Tolstoy believed that all art served a purpose or had a specific goal and that the production of sensuous pleasure was not that purpose. True art, he claimed, leads to a "new feeling" in the social intercourse amongst men, and this "new feeling" leads to a uniting of peoples into some sort of moral union. He argued that good art produces feelings of beneficence and brotherhood towards mankind and he stated that this moral goal is the aim of all truly Christian art, i.e., true art.

If the highest art is that art which produces moral goodness, and if moral goodness is an empirical natural property, then that art can be treated in a naturalistic manner (and I am going to assume that goodness is a naturalistic, measurable property); then we ought to be able to test the success or beauty of a painting or other work of art in so far as it pro-

duces goodness or leads to an increase in goodness and a decrease in wickedness.

Let me take a rather facetious example to drive this point across. Suppose, for the sake of this argument, that we were to accept Tolstoy's theory that art ought to be moral, and that art which makes men moral and good is to be designated as successful or prizeworthy art. Suppose further that we could all agree that the painting by Maude Allgood titled "The Whipping of the Strumpet" was an example of this kind of moral art. For those who are unfamiliar with this splendid example of the painter's craft, permit me a moment or two to lay it before you. The canvas is approximately 14 feet across and 8 feet on the vertical. The right centre of the painting shows a stake to which is tied a rather voluptuous woman. Her hands are fastened above her head, and the rope has cut sharply into her flesh; her shabby clothes are torn, her feet are bare and her naked breasts and chest are criss-crossed with streaks of scarlet from a lash. Tears of repentance stream from her eyes, and the agony of physical suffering is written in her face. Her brow bears the marks of age which come all too soon to those of her occupation. The man who is wielding the lash has his face turned towards the woman and away from the viewer. He wears the clothes of an eighteenth-century burgher; while he is portly, one can see by his stance and the muscles of his upraised arm that he is perhaps in the middle years of life. Members of the town council, rotund and bemedalled, stand looking on, at left and right of centre. Women of the town wearing sombre clothes, and with their eyes averted from the scene, clutch their clothes and their children. The men of the town are watching the punishment, some of them conversing and pointing from the background of the left centre. Others from the town stand closer to the small circular area in which the action is going on. The right and left sides of the painting are made up of the shops and houses of the town. The crowd is in the foreground, and the upper part of the painting consists of a dark and blackly ominous cloud and mountain backdrop. To the upper left we see a young woman with a family of children around her, a baby in one arm, and a handsome husband clinging to the other. She is beautifully dressed in white clothes, and there is a light glow around her comely head. The man who is executing the whipping also has a light halo around his head.

That is the work by Maude Allgood then, called "The Whipping of the Strumpet." We would, for the sake of the argument, all agree that it is moral in tone and the Tolstoyans might possibly agree with us on this supposition.

Now then, I propose to hang this picture in public places in the wicked

cities throughout the world and watch the results. If Tolstoy is right, the incidence of immorality and vice ought to drop off markedly in a short time.[1] If he is wrong, we shall note no significant drop, or even an increase in professional activities in this area. Ridiculous as this may sound, I am sure a foundation can be found to sponsor such a programme.

One important truth can be taken from this test case, it seems to me, and that is this: If you hold to a pragmatic criterion for the judgement of art you must be able to show statistically where and how and with what success art will carry you to that end. Even if the cloud of dust of the impossibility of linguistic analysis is thrown up at anyone who does attempt to look seriously at pragmatic views of art, there is a way of testing the results even though no one may agree precisely on the language being used. Thus, in the analogy just cited, if "good" were to be defined *ethically* as the absence of wickedness, and "good" were to be defined *aesthetically* as that work of art which makes men ethically good, then we might have reason to suppose that the language is not wholly without meaning here. For we could show theoretically that Allgood's painting "The Whipping of the Strumpet" is a good painting because it makes men good, i.e., it works because the wicked cities will lose their wickedness.

Let me turn now to the pragmatic theory we started with in Part II, the Metaphysical Pragmatic Theory. *Success,* as we have said, is the measure of *good* art. If the sacred art object works in carrying one to some ultimate end, *Nirvāṇa, Mokṣa,* Salvation, God, the Kingdom of Heaven, or whatever, then it is good, or beautiful or prizeworthy in an artistic sense. One could, it seems to me, if one thought the end was objectively achievable and publicly apprehendable to the tester, set up some kind of statistical measure to show that Art Work X but not Art Work Y produces the desired end. The reasons why Work X is successful and Work Y is unsuccessful could perhaps be isolated once we found a sufficient number of subjects willing to agree on "success" or lack of it with these works.

Questions immediately arise: Suppose you gave to a panel of Tibetan monks or Hindu *saṅnyāsins* versed in the traditional arts some paintings by Western medieval artists and some by Modern French impressionists, how would they judge them after *using* them for, say, six months to a year? Are there objective properties present in these works which would be isolatable as effective to their particular goals? Can you measure religiosity? is perhaps the next question. Are there notable differences in one who has "arrived at the end," so to speak, or does the very nature of the discipline rule out such questions as inappropriate? I raise these

[1] This is what was meant earlier when I said that goodness was a natural or empirical property: since crime and vice can be measured, they are empirical properties.

questions here because I think that the followers of this pragmatic theory of art owe us some kind of answer, and many of them speak (Pallis for instance) as if the formal properties in works of art were isolatable, and that somehow these formal properties in the presence of a viewer do make that person moral or religious.

An example of this relation between the viewer and the objective property can be seen in the effect that lines have in certain paintings. It might be noted, for instance, that jagged diagonal lines produce a feeling of uneasiness in the observer of a particular painting, that vertical lines produce feelings of tension and unrest, and that horizontal lines tend to express ease and relaxation. Perhaps if lines can produce emotions or feelings of this sort, the combinations of other kinds of lines might even make it possible to bridge the gap between emotions and ideas, from feelings of emotion to an attitude of moral or religious worth. Or take the case of colour: some psychologists have noted that colours produce rather standardized mental associations and impressions: red means "rage" and "hot"; black means "death" and "empty"; blue means "fear" and "cold"; and so on. Could it ever be the case that certain combinations of line and colour would produce associations with a moral or religious content? I am not speaking now of the pretty, nice, and sentimental modern religious art, but the rather strict and formal sacred art of the Middle Ages in the West, and the rather rigid sacred art forms of the East. I do not know the answers to these questions; I bring them up here hoping they will provide some way of understanding aesthetic judgements and perhaps provide some objective and public criteria for grounding those judgements within the context of aesthetic pragmatism.

Pragmatic theories of art might afford an approach to discovering the formal properties in works of art that the disinterested, pure art theories cannot give. If beauty is defined in terms of success and not in terms of subjective pleasure or objective properties leading to that pleasure, perhaps it might be possible to discover what those working properties are in art objects that have led to the success spoken of in this paper

ARTHUR L. HERMAN

Lord of the far horizons,
Give us the eyes to see
Over the verge of the sundown
The beauty that is to be.

—BLISS CARMAN

K. V. SURYANARAYANA MURTI

The Poetry of Vivekananda

[We welcome to our pages Shri K. V. Suryanarayana Murti, who writes with admiring appreciation of an aspect of Vivekananda that has been little noticed. In addition to his famous lectures, Vivekananda also used the vehicle of English verse for his meditative experiences and his burning sense of the central value of the service of man in the truly religious life. Shri Suryanarayana Murti illustrates his appreciation with numerous quotations from Vivekananda.—ED.]

> Great and glorious are they that wash Thy feet
> With the ceaseless flow of the love divine;
> And great and glorious are they who do serve Thee
> In all ways with bodies, minds and all their own.[1]
>
> —SWAMI JNANANANDA

"NARENDRANATH is really a genius; he is bound to make his mark in life" — so commended and prophesied his Principal, the Rev. W. W. Hastie, at the General Assembly's Institution where Narendranath studied European philosophy.[2] Indeed, he did shine, like divine light, in his life. The discipline of study and devotion to Ramakrishna, sojourn and quest, and meditation and realization underlay the upsurge to action. He travelled years over India, finding no way to serve his countrymen; it was in America that he found the hint for his mission.[3]

He lectured on the Hindu mind and culture, religion and Vedānta, with all the learning of a university professor and the artistry of a seasoned orator, the dignity of an archbishop and the grace and winsomeness of a free and natural child.[4] Just therefore is the tribute paid by the Harvard Professor J. H. Wright: "Here is a man who is more learned than all our learned professors put together."[5] His learned speeches are spread over many volumes; but he is no less a poet. His poetic output, though limited, is yet the microcosm to the macrocosm of all the gorgeous volumes of his lectures.

In moments of great ecstasy, he has composed some poems and hymns which may be ranked with the creations of sublime poetic art. His poetry

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[1] SWAMI JNANANANDA: "Premanjali (Love Offerings)" in *Glimpses* (Sri Rama Jnanamandir Publication League, Gargapuram. 1959), p. 5

[2] AMIYA KUMAR MAJUMDAR (with FRED W. TREMBOUR): *Swami Vivekananda and America* (United States Information Service, New Delhi. 1963), p. 3

[3] *Ibid.*, p. 21. Cf. also NIRAD C. CHAUDHURI'S *Autobiography of an Unknown Indian* (Macmillan and Co., London. 1951), p. 489

[4] K. R. SRINIVASA IYENGAR: *Indian Writing in English* (Asia Publishing House, Bombay. 1962), p. 48

[5] MAJUMDAR, *op. cit.*, p. 6

is a splendid blend of immense poetic sensibility and spiritual profundity, intellectual brilliance and indefatigable energy, un-self-conscious universal love and the authentic voice of a prophet. His sense of renunciation, devotion, quest, innate mystic effulgence, self-realization, and the consequent philosophic offspring — all are there converged in his poetry, inseparably fused. Although his poems appear diverse, there is unity in the diversity: a profound sense of divinity runs latent, like a gold wire, through the scattered pearl-like fine poems, binding them into a comprehensive whole.

Narendranath's poems are a spontaneous sublimation of his inner workings and there are ample clues in his poems exposing the graded development of the Saint. Years of intimate association with Shri-Ramakrishna, in the secluded exchange between teacher and disciple, cause spiritual growth and transformation in the young intellectual: "as from a chrysalis, Narendranath has emerged as Vivekananda." He says:

> I surrender myself to my Guru, the Man-God, the physician of the malady of this Samsara (relative existence) ... .[6]

He reveals himself as a staunch worshipper of Kāli too:

> Mother Supreme! O may Thy gracious face
> Never be turned away from me, Thy child!
> ... There, at those blessed feet, I take refuge![7]

And in a state of "apocalyptic vision," he voices:

> Who dares misery love,
> And hug the form of Death,
> Dance in Destruction's dance,
> To him the Mother comes.[8]

He has sung three hymns, in reverence, in praise of Śiva also.[9] To him, it seems, there is no difference between the three — they are three in One and one in Three. He says that he has led a hard life in his quest for Perfection:

> And how many days have I passed on alms!
> Friendless, clad in rags, with no possession,
> Feeding from door to door on what chance would bring,
> The frame broken under Tapasya's weight.[10]

In his quest, "Superstition," "Misery," and "Sin," the "Angels Unawares,"

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[6] SWAMI VIVEKANANDA: "A Hymn to Sri Ramakrishna," *Poems*, edited by SWAMI PAVITRANANDA (Advaita Ashrama, Mayavati. 1947), p. 66

[7] *Ibid.*, pp. 57–58 ("A Hymn to the Divine Mother")

[8] *Ibid.*, p. 10 ("Kali the Mother")

[9] *Ibid.*, pp. 58–61 ("A Hymn to Shiva," "The Dance of Shiva," and "Shiva in Ecstasy")

[10] *Ibid.*, pp. 39–40 ("To a Friend")

are the holy trio that propelled his spirit to understanding: "Love, Love, — that's the one thing, the sole treasure."[11] Consequent to deep meditation (*Samādhi*), he utters his self-realization thus:

> From dreams awake, from bonds be free!
> Be not afraid. This mystery,
> My shadow, cannot frighten me!
> Know once for all that I am He![12]

The by-product of this hard-earned spiritual fulfilment is universal love that manifests through the three sacred S's: Sympathy, Service, and Sacrifice. He finds: "every living temple shrines Thy face."[13] So, he vehemently condemns idol-worship and passionately advises men to sympathize and to worship the living God:

> Ye fools! who neglect the living God,
> And His infinite reflections with which the world is full,
> While ye run after imaginary shadows,
> That lead alone to fights and quarrels,
> Him worship, the only visible!
> Break all other idols![14]

And he preaches: "... dream but truer dreams, which are Eternal Love and Service Free."[15] He expresses his infinite love of peace and freedom thus:

> Move on, O Lord, in thy resistless path!
> Till thy high noon o'erspreads the world,
> Till every land reflects thy light,
> Till men and women, with uplifted head,
> Behold their shackles broken, and
> Know, in springing joy, their life renewed![16]

To the Saint, after playing his part here, what remains as final ambition is redemption of the soul from the triple prison — the earth, the body, and the heart in which the soul lies a captive. So, he prays the Lord:

> Thy servant am I through birth after birth ...
> But only one desire is left in me, —
> An intimacy with Thee, mutual!
> Take me, O Lord, across to Thee;
> Let no desire's dividing line prevent.[17]

"To a Friend" is one of his best poems. It is a compact autobiographical account in fine: an epitome of the Swami's development, mission, and

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[11] *Ibid.*, p. 40
[12] *Ibid.*, p. 9 ("The Song of the Free")
[13] *Ibid.*, p. 44 ("A Song I sing to Thee")
[14] *Ibin.*, p. 21 ("The Living God")
[15] *Ibid.*, p. 18 ("To the Awakened India")
[16] *Ibid.*, p. 19 ("To the Fourth of July")
[17] *Ibid.*, pp. 43–44 ("A Song I Sing to Thee")

gospel related to a friend. He says that he has seen through *yoga, saṅnyāsa,* devotion, worship, riches, vows, *tyāga,* and severe austerities all — only to find that "life is only a cup of Tantalus" *sans* happiness. "Pledging even life for gaining knowledge," he has come to the conclusion that love selfless is the only resource, and that earthly aspirations and achievements are vain shadows. So he concludes and advocates:

> Who loves all beings, without distinction,
> He indeed is worshipping best his God.[18]

As poet, Vivekananda, to adopt Shelley's expression, goes out of himself, becomes one with the Object of his celestial vision, and gives utterance to his inward experience, interpreting the lightning nexus that bridges the void between the spiritual and the physical. He has all the bright qualities that promise a great poet: as Miss Rosemond Tuve establishes, inspiring imagery, descriptive exuberance, delightfulness, decorum, sensuous immediacy, significancy, and rhetorical efficacy are all fused in his poetry.

His play of images evokes his emotional background, and illumines and embellishes the thought and meaning. To illustrate from "The Song of the Free":

> The cloud puts forth its deluge strength
> When lightning cleaves its breast,
> When the soul is stirred to its inmost depth
> Great ones unfold their best![19]

The poet finds ecstasy in his meditation and realization. The "cloud" and "lightning" images help express the sheer joyous abandon of spirits and the suddenly-realized vista of self-realization: "I am He." The "ferry" image employed in the poem "To a Friend," no doubt, places before us, as a ready dish, the very cream of Vedānta in a few words:

> Buffeted by waves, in this whirl of life,
> There's one ferry that takes across the sea ...
> Love, Love, — that's the one thing, the sole treasure.[20]

— and it is no wonder if the image becomes a favourite with Tagore subsequently. A Voyage signifies the journey of the human soul, on the ferry of love, to that "Sole Citadel, Divine," the abode of God. Exquisite is the employment of imagery to express his love of "Peace" that haunts our imagination:

> It is sweet rest in music;
> And pause in sacred art;

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[18] *Ibid.*, p. 43 ("To a Friend") [19] *Ibid.*, p. 7 [20] *Ibid.*, p. 40

The silence between speaking;
Between two fits of passion —
It is the calm of heart.

It is beauty never seen,
And love that stands alone,
It is song that lives un-sung,
And knowledge never known.

It is death between two lives,
And lull between two storms,
The void whence rose creation
And that where it returns.[21]

In "To an Early Violet," the "flower" image is beautifully employed to impress upon a Western lady-disciple that "service selfless" is sacred and supreme:

Change not thy nature, gentle bloom,
Thou violet, sweet and pure,
But ever pour thy sweet perfume
Unasked, unstinted, sure![22]

Most of his longer poems are symbolic, with their "empyrean of pure connotation," in that they constitute — to borrow Yeats's words — "a transparent lamp about a spiritual flame."

This apart, some of his longer poems — "The Song of the Sannyasin," "Angels Unawares," "My Play Is Done," "A Song I Sing to Thee" — reveal the lyrical felicity, dexterous word-painting, and imaginative and descriptive splendour of a fine poet. Here is a sample of his love of nature and descriptive splendour:

Behold, the dark clouds melt away,
That gathered thick at night, and hung
So like a gloomy pall above the earth!
Before thy magic touch, the world
Awakes. The birds in chorus sing.
The flowers raise their star-like crowns,
Dew-set, and wave thee welcome fair.
The lakes are opening wide in love
Their hundred thousand lotus-eyes
To welcome thee, with all their depth.
All hail to thee, thou Lord of Light![23]

Liberty is thus symbolically described in terms of dawn and sunrise. To him, nature is the springboard for a leap into spiritual realms:

[21] *Ibid.*, p. 33
[22] *Ibid.*, p. 23
[23] *Ibid.*, p. 18 ("To the Fourth of July")

Wake up the note! the song that had its birth
Far off, where worldly taint could never reach;
In mountain caves, and glades of forest deep,
Whose calm no sigh for lust or wealth or fame
Could ever dare to break; where rolled the stream
Of knowledge, truth, and bliss that follows both.
Sing high that note, Sannyasin bold! Say —
"Om Tat Sat, Om!"[24]

He shows himself an exuberant word-painter, as in the opening lines of "Let Shyama Dance There":

Beaut'ous blossoms ravishing with perfume,
Swarms of maddened bees buzzing all around;
The silver moon — a shower of sweet smile,
Which all the dwellers of heaven above
Shed lavishly upon the homes of earth;
The soft Malaya breeze, whose magic touch
Opens to view distant memory's folds;
Murmuring rivers and brooks, rippling lakes
With restless Bhramaras wheeling over
Gently waving lotuses unnumbered;
Foaming flow cascades — a streaming music —
To which echo mountain caves in return;
Warblers, full of sweet-flowing melody,
Hidden in leaves, pour hearts out, — love discourse;
The rising orb of day, the painter divine,
With his golden brush but lightly touches
The canvas earth and a wealth of colours
Floods at once o'er the bosom of Nature,
— Truly a museum of lovely hues —
Waking up a whole sea of sentiments.[25]

He is equally delightful and felicitous in his description of the wild aspects of nature too:

The roll of thunder, the crashing of clouds,
War of elements spreading earth and sky;
Darkness, vomiting forth blinding darkness,
The pralaya wind angrily roaring;
In quick bursts of dazzling splendour flashes
Blood-red terrific lightning, dealing death;
Monster waves roaring like thunder, foaming,
Rush impetuous to leap mountain peaks;
The earth booms furious, reels and totters,

[24] *Ibid.*, p. 3 ("The Song of the Sannyasin")
[25] *Ibid.*, pp. 50–51

Sinks down to its ruin, hurled from its place;
Piercing the ground, stream forth tremendous flames,
Mighty ranges blow up into atoms.[26]

He describes alternately the calm and wild aspects of nature and human nature, and unravels his spiritual gospel: "happiness is elusive; misery is static; they are two in (Dark) One; hence Shyama (the Dark One, Kali) is to dance in the human heart to cause spiritual rebirth." The poem in its scope and appeal vies with Tagore's "Urvashi."

Vivekananda's poetry is also strikingly modern. Unpoetic and obtuse words — like "blood," "gun," "smoke," "battle," "shell," and "ordnance"; "atom," "soul," "spirit," "flame," "ensign," and "censure"; "hairs," "eyebrow," "rope," "skull," "flesh," "cloak," and "funeral prye"; "cup," "drink," "venom," and "sex"; "road" and "stone"; and "naught," "void," "space," "nothingness," "ferry," and "goal" (not to speak of other philosophical Sanskrit terms) — recur and become astonishingly poetic in his rhythm. He has even painted a vivid picture of a battlefield:

The martial music bursts, the trumpets blow,
The ground shakes under the warriors' tread;
The roar of cannon, the rattle of guns,
Volumes of smoke, the gruesome battlefield,
The thundering artillery vomits fire
In thousand directions; shells burst and strike
Vital parts of the body; elephants
And horses mounted are blown up in space;
The earth trembles under this infernal dance;
A million heroes mounted on steeds
Charge and capture the enemy's ordnance,
Piercing through the smoke and shower of shells
And rain of bullets; forward goes the flag,
— The emblem of vict'ry, of heroism — [27] ...

Further, there is sensuous immediacy in "The Song of the Sannyasin" and "My Play Is Done"; delightfulness of celestial vision in "The Song of the Free"; the text of the Hindu Scriptures, the Vedas, and the Upaniṣads, ennobled in decorum, in "Angels Unawares," "The Cup," and "The Hymn of Creation"; significancy of advice in "To a Friend" and "To an Early Violet"; the quintessence of the *Gītā* rendered with descriptive splendour in "A Song I Sing to Thee"; and play of inspiring imagery spread almost all over his verse.

Finally, the dazzling colour of devotional passion apart, there is an atmosphere of universality about his poetry: to adapt Radhakrishnan's

[26] *Ibid.*, pp. 51–52 [27] *Ibid.*, pp. 52–53

praise of Tagore, every one — a Hindu or a Christian, a Mohammedan or a Jew, a Heathen or a Negro — can find his own religion in most of Vivekananda's poems. Not to exaggerate, his poetry as a whole is an interpretation of God's ways to men.

His tiny poetic output is thus enough to suggest his poetic genius. It gives an inkling of his evolution and the bliss of his "Spiritual Solitude" enshrined in the complex activity of his mission and selfless devotion to humanity. The tradition of expressing Hindu philosophy in English verse thus started by Vivekananda as the harbinger of the renaissance in India has gained momentum, effectively influenced Tagore, and reached a climax in Shri-Aurobindo's works. With its intensity and quality, his poetry indicates that had he courted and wedded the Muse, as part of his mission in life, he would have emerged as one of the greatest of Indo-Anglian poets.

K. V. SURYANARAYANA MURTI

Gethsemane

One night, one deep, tender, hushed night,
My God kneeling under the olive-tree
was weeping tears of an unknown sorrow;
From the depths of his heart,
From the core of his soul;
From the springs of the skies,
Down, on to the loving breast of earth,
Came, in every single bead,
Intense, all the pain of the world;
Through the shivering hair
Of this friendly tree
A sweet soul-tearing song, borne upon a waft
From the depths of the night
Cried: when, oh! when
Wilt thou share
The sorrow of thy Lord?
From the heart of the Ages
The echoing voice replied
When oh! when, wilt thou
Wonder at the secret of Life?

JACQUES GERARDIN

E. NAGESWARA RAO

Indian Thought in Emerson

[Readers will remember Shri E. Nageswara Rao's article on "Thoreau and Gandhi: A Comparison" in our issue of August 1966. Shri Nageswara Rao, who is at present in the Department of English, San Diego State College, California, U.S.A., is the author of *Shaw the Novelist* and many critical contributions to various periodicals. In this brief but warm tribute to Emerson he locates exactly some of the parallels with Hindu philosophy which Emerson is noted for.—ED.]

RALPH WALDO EMERSON is one of the major figures of American literature. He is regarded as the greatest exponent of Transcendentalism in the United States. His writings and addresses influenced several generations. He was himself influenced by Hindu philosophy and literature. This influence may be found in his important writings such as "Nature," "Fate," "Compensation," "Illusions," "Maia," "Brahma" and "Hamatreya."

Indians have some sort of spiritual kinship with a few American men of letters like Emerson, Thoreau, and Whitman. One Indian admirer of Emerson wrote that Emerson was a "geographical mistake":

> He ought to have been born in India. Perhaps Hindoos were closer kinsmen to him than his own nation, because every typical Hindoo is a child of Nature. All our ancient religion is the utterance of the Infinite through Nature's symbolism.[1]

Both from his Journals and the internal evidence in his other writings, it is clear that Emerson had his first contact with Indian philosophy and literature in 1822. He read the *Bhagavad Gita, Mahabharata, Hitopadesha, Vishnu Purana, Katha Upanishad,* and *Chandogya Upanishad.* His first reference to India was in his Journal (I. 5): "The ostentatious ritual of India which worshipped God by outraging nature ... ."

The most interesting feature of his Orientalism, according to Arthur Christy,[2] is his use of many principal doctrines of the Vedanta to express his own beliefs. The closest similarity is between the Hindu concept of *Brahman* (Absolute Reality) and Emerson's concept of Over-Soul. Emerson believed as a Hindu believes that God is omnipresent, present even in a "load of bricks." He seemed to echo the Vedantic doctrine *Tat tvam asi* (That thou art) in statements like "God is the substratum of all souls ..." (Journals, III. 340).

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[1] P. C. MAZOOMDAR: "Emerson as Seen From India," in *The Genius and Character of Emerson,* edited by F. B. SANBORN (Boston, 1885), p. 367

[2] *The Orient in American Transcendentalism* (New York, 1932), p. 73

The Hindu doctrine of Karma appealed to him and he had developed it in his essay on "Fate" and his short poem "Compensation." He compared the Greek and Hindu views on Fate and said that in India "it [Fate] is the dread reality ... the abysmal Force, untameable and immense."[3] He saw Fate as limitation running through matter, mind, morals, race, thought, and character.

The principle of *Maya* was also attractive to Emerson: "the Hindoos alone have treated this (the subject of illusions) with sufficient breadth in their successive Maias of Vishnu." (Journal, 18 February 1861). His belief in the world as illusion is found in two poems, "Illusions" and "Maia." Even the title of the latter is suggestive of the influence of Indian thought on Emerson.

The influence of the *Gita* on Emerson is evident in many of his writings. He believed that self-knowledge is the basic purpose of life. Did not Lord Krishna tell the sceptical Arjuna at the commencement of the *Mahabharata* war:

> For those who take refuge in me and strive to be free from age and death, they know Brahman (Absolute Reality), they know Atman (Self-knowledge), and they know what Karma (action) is.[4]

The Upanishads urge the individual to realize that he is a part of the Brahman, if only he had self-knowledge. This realization is considered the essential purpose of life by the Hindus. That is the intent of their prayers and the goal of their life.

Emerson's religious testament "Nature" contains some ideas which are close to Hindu philosophy. In this important essay, Emerson wrote: "Philosophically considered, the universe is composed of Nature and Soul."[5] The Hindus also believe in a feminine principle (*Prakriti*) and a masculine principle (*Purusha*), which together created the universe. Lord Krishna dwelt on this in the *Gita* (IX. 4 ff.).

The cryptic poem "Brahma" is indeed the clearest expression of Hindu philosophical ideas by Emerson. The ideas of this poem are mostly borrowed from the *Katha Upanishad*. It attempts to reconcile seeming opposites and expresses the concept of absolute unity, the unity of man and nature, covered up by various appearances and illusions. Brahma is the Creator in the Hindu Godhead and thus the fountain-head of all life, the source of all energy, the Over-Soul. The Over-Soul itself is an adaptation of the Sanskrit *Adhyatma*.

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[3] STEPHEN E. WHICHER (ed.): *Selections from Ralph Waldo Emerson* (Boston. 1957), p. 282

[4] JUAN MASCARO (trs.): *The Bhagavad Gita* (Penguin Books. 1962), VII. 29

[5] *Selections from Ralph Waldo Emerson*, p. 22

"Hamatreya," another poem of Emerson, is based upon a passage in the *Vishnu Purana*. The title is a variation of the Hindu name Maitreya. The poem is an English rendering of the song of Earth about the folly of ambitious kings who thought of conquering the whole Earth. The kings die but Earth survives and laughs at their foolish ambitions.

Emerson absorbed Indian philosophy very well. Some of the chief strains of his intellectual make-up are essentially Hindu. If he had been born in India, he might have been a Rishi or Vedantin. He might have been another Tagore, Aurobindo, or Ramana. Charles Malloy, a friend of Emerson, on reading the *Gita*, said he found in it "the whole of Emerson's philosophy."[6] Similarly, a Hindu reading some of Emerson's writings would rub his eyes to make sure that he is not reading a treatise on Hindu philosophy. Just as Emerson was indebted to India for some of his basic beliefs, India is indebted to him for propagating the Hindu view of life through his Transcendental philosophy.

E. NAGESWARA RAO

Teach me your mood, O patient stars!
    Who climb each night the ancient sky,
Leaving on space no shade, no scars,
    No trace of age, no fear to die.

—EMERSON

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[6] F. I. CARPENTER: *Emerson and Asia* (Cambridge. 1930), p. 106

R. M. FOX

The Modern Cult of Defeat

[Our old friend Mr. R. M. Fox speaks from the heart in this brief article and draws upon his recollections of Russia and Ireland in difficult periods to remind us that human beings can never live for long with a merely defeatist attitude. A deep-seated instinct demands something constructive.

—ED.]

ONE of the distinctive characteristics of Western Civilization in our Age is the widespread attitude of scepticism and cynicism at the idea of human progress. This view stems in part from the revelation of human depravity in the Hitlerite period and the many examples of cruelty and callousness in the post-war world.

Typical is the attitude of the critic and commentator, Malcolm Muggeridge, former Editor of *Punch,* the British humorous weekly, who recently indulged in gentle raillery at the expense of the book written by the distinguished war correspondent, James Cameron, because he condemned the horror of war and of social oppression. In the view of such critics a plea for humanity is brushed aside as a sentimental approach.

Sometimes we are assured — in an amused superior way — that all appeals for a better social order are quite useless. The assumption is that the strong will always oppress the weak and attempts to check this are futile and foolish. Many of those who write in this way are old and disillusioned. They have been defeated by life and have shed the generous impulses of youth. But when the young take notice of them the effect is deplorable. In the West we are familiar with the "Beat" generation who wear their hair long and bushy, and dress fantastically. Sometimes they are drug-takers who try to opt out of modern society because they feel they are powerless to effect any change. Here we can see a close connection between the elderly cynics and the mood of scepticism and despair they induce in the young.

There is no truth at all in the idea that the world is impervious to progress. It is true that, after strenuous and self-sacrificing efforts to achieve better standards of social conduct, there is usually some reaction, some sliding back. It is difficult to remain on the heights. Often the young are disappointed that so little appears to have been gained and disgusted by squalid scrambles for position and power.

I well remember how, as a young London student, I travelled to Moscow in the summer of 1921. This was a terrible famine year in Russia. Besides the shortage of food, everything — trains, boats, buildings, factories — was in a state of hopeless dilapidation. The country had been

facing war, revolution, and turmoil ever since 1914 and, as a result, there was an incredible shabbiness. Every train journey was a miracle; for engineers said it was technically impossible. Boats were leaky and dangerous. Food was scarce everywhere and in the famine districts people were dying.

Yet, in spite of these awful conditions, progress was being made. I saw Madame Lenin at the headquarters of the Committee for Adult Education. She was carrying on a campaign for the "liquidation of illiteracy." Unrolling a series of huge posters that were displayed in the villages she showed me pictures of trains and steamers pressed into service for the campaign. I heard too about the thousands of travelling libraries.

"What are you aiming to accomplish?" I asked her.

"We are doing just what we did before the Revolution — educating the people," she answered. "Only now we have all the force of the Government behind us while earlier it was against us. And the people want education. It is like the earth sucking in rain after a drought."

This plainly-dressed, middle-aged woman was devoting her life to this work. I cannot but feel that this is a better attitude than the defeatist cult with which we are familiar today.

I was urged by dwellers in blocks of buildings to visit the schools that catered for their children. They were proud of these schools, which they regarded as their own. In the country, I went to other schools in pleasant wooded surroundings where the children themselves arranged entertainments and old peasant women sat on the verandah and joined in the merriment. Peasants brought fuel for *their* school in carts. There was a shortage of books and pens as well as food, but the children were encouraged to save food to send to the worst famine areas.

In the Kremlin I met Lunarcharsky, the Minister for Culture, who spoke of the spirit of "cosmic optimism" which had swept Russia and outlined his plans for cultural advance. On the boat from London I had met Isadora Duncan, the famous American dancer who was filled with enthusiasm at the opportunity of helping in the artistic life of a new social order.

Since those days of hardship and idealism I have no doubt that one could find many faults with what has been done. There have been mistakes and crimes. Yet this was a time when people were living, hoping, achieving. The same spirit of sacrifice was evident in Ireland when the people fought to achieve national independence. And I have noted that one does not see barefoot children around the streets in Dublin as was the case in pre-independence years. In the mid-1950's I travelled in China and saw what was being done in the field of education, of housing, of industrial and agricultural progress.

The present phase of defeatism rampant in the West cannot last; for

it does not satisfy human aspirations. A similar era of decadence existed in Britain during what was known as the Restoration period when the aim was to restore everything that was bad. This effort failed. Even our "Beat" generation must understand that there is a difference between the down-beat and the up-beat. The cynical indifference to suffering on the part of superior critics can never make people mark time indefinitely.

R. M. FOX

A Soul-ar Flight

My soul — it roams in empty Space
It loses contact with ground control
It takes no messages any more
Its communication unit is utterly dead.

My soul — it traverses Space
Its liquid propellent all expended
Its booster rockets long spent out
Its first, also, disengaged.

My soul — it hurtles in Space
Its sensitive gadgets inactive
Its precision instruments malfunction
Its ignition chamber yields no spark
No power of life it generates
Though closer to the flaming Sun.

Yet, what glory attends my hurtling soul!
It joins the spheres in harmony
An instrument in the celestial symphony
A keeper of the cosmic rhythm
Striking an eternal music
Performing an eternal act
Because a Master Plan surrounds it.

RAYAPATI J. P. RAO

New Books and Old

A Classic Translation Re-issued *

IN the history of man's endless quest for perfection, the Indian system of Yoga has claims to an important place. Like the Vedānta, it assimilates within its teachings the ancient Upaniṣadic wisdom of India; but unlike the Vedānta it lays emphasis on practical efforts in the realization of final emancipation. *Yoga-darśana,* as systematized by Patañjali (*c.* third century A.D.), explained by Vyāsa (*c.* seventh century) and expounded by Vācaspatimiśra (ninth century), is unique in Indian thought as representing a complete and coherent system of classical theory and practice in philosophy and psychology. Numerous are the publications that have appeared on the subject of Yoga in answer to the ever-rising popular demand. But very few of them care either for accuracy in statement or for faithfulness to the original texts. But Dr. Woods's volume, which first appeared in 1914 in the famous Harvard Oriental Series as Volume XVII, has enjoyed the highest regard of Oriental scholars for this half-century as the most competent, erudite, and dependable work in the field. The enterprising Indian publishers deserve our thanks for re-publishing such a valuable and standard work of reference with a care worthy of it.

The words of Patañjali are so brief and mnemonic that they would not take more than a dozen pages. A verbatim translation of these would be useless to the present-day reader. The commentary of Vyāsa thereon cites key-words of the original, explains them by setting them in their context, and clarifies the thought by its own illustrative comments. The Sanskrit style is so precise and technical that it baffles any close rendering in a language like English. Vācaspati's super-commentary on it is a further elaboration taking one into more and more technicalities of Indian philosophical terminology. The magnitude of difficulty in translating such writing can be gauged by the fact that there is not a single similar attempt in the history of Sanskrit translations of developed *darśanas* like Vedānta.

The task demands of the translator unique qualifications. He must be a master knowing the subtlest shades of philosophical terms both in ancient Indian and modern philosophy, with a keen insight into the psychology of the Self and with a sympathy for Indian ideas. This rare combination was achieved in a great measure by the author of the work under review; hence its universal reputation. Authors like Radhakrishnan have closely followed Woods in their expositions of the Yoga system, and the value of this source-book cannot be gainsaid.

Yet an ordinary reader today might find its very merits disconcerting. The long and involved sentences with parentheses at every step; the technical equivalents in senses hardly found in the ordinary dictionary; the use of too many punctuation marks to mark off the three texts translated together; and notes that refer to scholarly work published in journals now defunct — all these do not make for easy reading. None the less, the work will remain a model for scholarly work.

We cannot close this review without a remark on the inadequacy of some of the English equivalents adopted in the book. To take a random example, the word *avidyā* is every time translated as "undifferentiated consciousness" (pp. 7, 106, 108, 111, etc.). This is hardly right. A simple word like "igno-

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**The Yoga-System of Patañjali.* Trs. by JAMES HOUGHTON WOODS. (Harvard Oriental Series, Vol. XVII. Authorized Indian reprint, Motilal Banarsidass, Delhi. 381 pp. 1966. Rs. 7.50)

rance" would bring out the sense of the original better. The term *prakhyā* is translated as "vividness" (p. 8), but "intuition" seems to be a nearer equivalent. On p. 10 it is difficult to understand how the word *aviśeṣa* could be translated "substances-as-causes." We are noticing these random instances only to point out to the publishers that they might well arrange for a revision of the work by a modern scholar, at least when they re-issue the Indian edition.

This is a book for concentrated study and it will serve as the best means to understand Yoga rightly, free from many a misconception. It will also show how the ancient Indians had progressed far in introspective analyses of *citta* or the mind-apparatus.

K. KRISHNAMOORTHY

An Abridgement of The Secret Doctrine. By H. P. BLAVATSKY. Ed. by ELIZABETH PRESTON and CHRISTMAS HUMPHREYS. (The Theosophical Publishing House, London. 260 pp. 1966. 37*s.* 6*d.*)

Once in a while in many decades, a book makes its appearance which is at once staggering in its contents, with its wide sweep of subjects covered, and a challenge to the intellect in its assertion of truths hidden or unknown to the modern world, that refute all established dogmas and beliefs — one feels as though a sudden flash of light is thrown on dark unexplored corners, that are the much debated puzzlements concerning mankind and Universe. Such a book came into being in 1888, when Madame H. P. Blavatsky published her colossal work *The Secret Doctrine.* In it she set forth:

(1) The fundamental unity of all religions, pointing out the esoteric tenets of their basic structure and origin;

(2) The supremacy of man in the scheme of the Universe and the intelligent working of Nature as opposed to the theory of an accidental and blindfold evolution;

(3) The ignorance of modern science concerning the occult side of Nature and man.

Although much is left out in the abridged version, the book opens up a stupendous vista of knowledge that provokes thought and contemplation. In the first volume, dealing with cosmic evolution, she asserts that this visible Universe is a combination of Spirit and matter, peopled with intelligent Forces of Nature, each assigned to a task, the whole manifestation being active and passive periodically. The purpose of man on earth as a pilgrim soul is to reach self-consciousness through experience, and so he has to repeat his journey again and again. She says, "The unconscious evolved the Universe to attain Self-Consciousness." She emphasizes that these truths are no "revelations" but recorded facts found in the archaic manuscript of the Book of Dzyan, for the first time translated into a European language. In the light of these teachings many ancient allegories and fables of all the nations, seemingly absurd, take on a new meaning.

The second volume deals with anthropogenesis, including the creation of man and different human races. Some of the statements may be startling. For instance, in the section entitled "Gods, Monads and Atoms" she asserts that "Atoms" (or "*aṇu*" in Sanskrit) filling the immensity of space by their continuous vibration *are* that "Motion" which keeps the wheels of life going.

There is much in the book for the scientists to ponder, for geologists to probe, and for the astronomers to speculate on. If "perplexity is the beginning of knowledge" this book is for those perplexed with religion and dissatisfied with science. For they will find in this work a correct synthesis of all that is expounded in religion — in short the essence of the essential and the explanation of the true occult science that is the guiding Force of the Universe.

A. R. S.

Plotinus: The Road to Reality. By J. M. RIST. (Cambridge University Press. 280 pp. 1967. 50*s.*; $9.50)

It should be pointed out that this review has been undertaken not by a classical scholar but a mystic. The author of this book, who is Associate Professor of Greek at the University of Toronto, has performed a great service in presenting it to the world. It is the first comprehensive work in English since Dean Inge's *The Philosophy of Plotinus,* and is one of great scholarship which throws new light on many aspects of the subject, which the author sets forth with deep insight. The reader is informed that but for certain experiences, which we would call religious, the whole of Plotinus' philosophical system would doubtless never have been written, and further that in A.D. 243 "Plotinus had so far advanced in philosophy that he wished to investigate the thought of the East — a perpetual longing of the Greeks — as represented by the Persians and Indians." Professor Rist has confirmed the fact that at all events Plotinus managed to travel to Persia by getting himself attached to an expeditionary force against the Persians, and it seems highly probable therefore that his longing was partly fulfilled. Readers who are conversant with Indian thought will feel themselves immediately at home with much that is expounded in this work. I was particularly reminded of this when reading Chapters III and IV entitled "The Plotinian One" and "The One's Knowledge," and also Chapter VI, "Emanation and Necessity," which recalled to my mind the utterance of an Indian sage:

> He who is Brahman is the Adyasakti, the Primal Energy. When inactive He is called Brahman, the Purusha; He is called Sakti or Prakriti, when engaged in creation, preservation and destruction.

When studying the comparative works of the various Greek philosophers, as expounded for instance in this work, I am frequently reminded of C. G. Jung's helpful interpretation of the psychological types which certain of those philosophers represent. According to him, Aristotle was an extrovert type, and Plato an introvert. Hence the *Weltanschauung* of one type is often difficult to reconcile with that of the other. When we come to deal with Plotinus it is well to remember that he was an introvert *par excellence,* but also a *mystic.* Among others, the chapter on Prayer contains very valuable information concerning Plotinus's experience. He describes the answering of prayers in terms of "sympathy." The whole cosmos must be regarded as a living being with body and soul. He considered contemplation, however, the highest activity of man, consequently an activity at an altogether higher level than prayer.

Concluding with a discussion on Faith, the author finds it worth while going beyond Plotinus in order to show how his ideas influenced subsequent schools of thought and particularly the varied nature of the Neoplatonic attitudes, and closes on the note that: "Experience of the divine leads to union and faith."

EDWARD THORNTON

Questions of Religious Truth. By WILFRED CANTWELL SMITH. (Victor Gollancz Ltd., London. 127 pp. 1967. 21*s.*)

This is a fine, unusual book and it breaks new ground in what used to be called comparative religion. Professor Smith is the Director of the Study of Religions at Harvard, and from this position of authority he moves with ease through the great religions of the East, and Christianity. Although declaring himself to be a passionate intellectual, nevertheless he finds religious truth not in verbalizations or propositions but in persons. Christianity, for instance, is not founded upon a theology but upon a Person: and Christian truth is found sooner or later in the functioning of Christianity as persons, and not

in descriptive verbalizations.

Similarly in other religions; their truth is found in the heart of the commitment of their members.

From this position Professor Smith is able to say that religious propositions belong to the context in which they are made, and need not be expected to lap over to other contexts and environments. Christian propositions, for instance, are true within the context in which they arise, and need not be expected to enter the contexts of other religions — or theoretically challenge them.

Nevertheless within this situation there is a transcendence to which all the contexts point, particularly when they are made real in the lives of persons demonstrating their faith.

This book is a heartening addition to the movement of thought which looks for a real inner unity of the religions and not a syncretism.

E. G. LEE

The Culture and Civilization of Ancient India in Historical Outline. By D. D. KOSAMBI. (Routledge and Kegan Paul, London. 243 pp. Illustrated: 16 figures, 6 maps, 98 plates. 1965. 50*s*.)

No better example than this book can be found of a woeful waste of such precious gifts as vast knowledge, sharp intellect, and command of the English language. If it is not a woeful waste, it is a wilful abuse. The work is not worth the ink and paper lavished on it.

In spite of the grandiose title of his tome, the author has little use for what culture and civilization generally stand for. In his hunt for originality which "rests on field work done as a free agent," he makes much of the cultures of primitive man on Indian soil with his pots and pans, tools and weapons, and the like. And he is ready to demonstrate, by striking illustrations, how the same man is living to this day in India. Whatever fine and refined is found there has, according to him, been brought in by the successive waves of foreign invaders. Any purely Indian touches detected are mercilessly exposed to taunt and ridicule. Take, for example, his pompous verdict on Lord Kṛṣṇa, whom he is pleased to introduce as "The Dark Hero of the Yadus":

> The many-faceted god is likewise inconsistent, though all things to all men and everything to most women: divine and lovable infant, mischievous shepherd boy; lover of all the milkmaids in the herders' camp, husband of innumerable goddesses, most promiscuously virile of bed-mates; yet devoted to Radha alone in mystic union, and an exponent of ascetic renunciation withal; the ultimate manifestation of eternal peace, but the roughest of bullies in killing his own uncle Kamsa, in beheading a guest of honour like Sisupala at someone else's fire sacrifice; the very fountain-head of all morality, whose advice at crucial moments of the great battle (in which he played simultaneously the parts of *deux ex machina* and a menial charioteer) nevertheless ran counter to every rule of decency, fair play, or chivalry. (p. 114)

The opening words of this flippant judgement might rouse one's curiosity as to what else is inconsistent. Well, that is the *Gītā* itself, containing "the teachings foisted upon Krishna," to quote D. D. again. "The *Gītā*," he says, "with its brilliant Sanskrit and superb inconsistency is a book that allows the reader to justify almost any action while shrugging off the consequences." (p. 114). That is not all. The *Gītā*, in fact, is the special target of D. D.'s spurning. He closes his harangue with that. Says he:

> Hsiuan-tsang mentions a brahmin's forgery, written to incite a king to war against his own cousins. The context shows that this must have been the *Gita*, and that it was by no means considered the quintessence of brahminism that it became later. (p. 208)

He does not spare even later exponents of the *Gītā* like Śaṅkara, Rāmānuja, and Jñāneśvara. In his cynical drive, he transgresses the "ancient" and trespasses into the modern, flinging

mud on Tilak and Gandhi as well. They were not genuinely inspired by the *Gītā*, but, according to him, "drew their own conclusions from the *Gītā* about the spiritual foundations which they believed necessary for the Indian national liberation struggle" (p. 208). His concluding words mirror his jaundiced vision:

> The *Gita* is honoured oftener than read, and understood far less than it is recited. After such mixed ideas are displaced by clear-cut thinking based on a firm grasp of material reality, the work may still furnish some aesthetic pleasure for its power of expression and peculiar beauty.
>
> This final remark might even serve as epitaph to the whole of ancient Indian culture. (p. 209)

The descriptive captions accompanying the illustrations speak more of the malice of the man than of the subject on hand as in the case of Plate 87:

> A capital from one of the pillars of the Caitya cave, Karle. Note the loving couples, rather strange decoration for an assembly of celibate monks who had renounced the world to found a refuge in the wilderness.

and Plate 93:

> Frieze of figures on the facade of Caitya cave no. 1, Kondane, note the 6-foot bow of the *ksatriya* dallying with two ladies at once. 2nd century B.C.

It is no use pointing out the numerous slips and inconsistencies noticed throughout the work. The less said the better.

B. CH. CHHABRA

The Ancient World. By H. A. GROENEWEGEN-FRANKFORT and BERNARD ASHMOLE. (The Library of Art History, Vol. I. A Mentor Book. The New American Library, New York. 304 pp. Illustrated. 1967. $1.25)

This book on art history is illustrated with 104 plates and 38 figures; the "ancient world" means here: Egypt, Mesopotamia, Crete and Mycenae, Greece and Rome. While it is not possible to bring into the focus of a review the wealth of information there is in this book, it seems that we can make certain broad and significant generalizations about the history of art in the ancient world. It was the Roman civilization that "secularized" art; in other civilizations, art symbolized Nature, mythology, and religion, and expressed the paradoxes of life. Greek mythology remained alien to the Romans, and even for the most cultured Romans, works of Greek art were not living forces but museum specimens and precious objects of trade. Roman art was "historical"; it celebrated Rome's martial and administrative achievements; whereas, throughout the archaic and classical periods, all Greek sculptors worked with a practical and, usually, a religious purpose in mind. Their statues either represented the deity or were dedicated in his precincts in his honour; even when the religious aspect weakened towards the end of the classical period, and when the head of a mortal, Alexander the Great, appeared on a coin, it was in the guise of a deity, wearing the horns of Zeus Amon or the lion-skin cap of Heracles.

As regards Egypt and Mesopotamia: there is a relationship between Egyptian art and the Egyptian landscape. The authors say that the Egyptian landscape has a symbolic significance: its grand monotony is final, like a very simple truth, and undramatic, like the rhythm of its seasons; while in neighbouring countries a merciless sun beats down on living creatures, the Nile majestically rises with its promise of renewed fertility: death in life and life in death is the keynote of this landscape, and this is also the key to the "strangeness" of its movements. In Mesopotamia, the authors say, the ephemeral in human affairs was taken for granted, and speculation on the hereafter conspicuously absent. The Sumerian language has no word for "eternal" (which is frequently used in Egypt). Though cosmic order was recognized in the movements of celestial

bodies and in seasonal rhythm, the cosmic divinities were conceived in terms of passionate will and immense power, and man's deep concern was with the divine will and his constant preoccupation with "Fate," a concept, the authors say, unknown in Egypt.

N. A. NIKAM

The Gods of Mexico. By C. A. BURLAND. (Eyre and Spottiswoode, London. 219 pp. Maps. Plates. 1967. 50*s*.)

Mexican culture fascinates at many levels, and Mr. Burland, just retired from lifelong service to learning in the British Museum, has here produced a truly "original attempt to explain the meaning behind Mexican beliefs," notable for its deep knowledge, breadth of reference, and agreeable style. It should become a standard guide, reinforced as it is by maps, Appendices (e.g., on the Mexican and Mayan Codices), a descriptive list of major gods, and nineteen well-chosen plates. A disciple of Jung's "collective unconscious," the author successfully relates Mexican beliefs "to human behaviour in primitive society."

The first five chapters offer an historical survey, showing how for "some 1,400 years, and across barriers of physical race and complete difference of language, the same basic religious system was in existence" while "there were probably human beings in the Mexican area more than 20,000 years ago." The author brilliantly portrays both the differences and the unities among the diverse Mexican peoples and their successive and strangely overlapping cultures. Even the art-motifs of the Olmecs, whose civilization ended around 400 B.C., are prevalent long afterwards.

Here we can but point admiringly to the rich details described in the chapters on "Religious Life among the Aztecs," "The Festivals of the Farmer's Year," and the calendrical analysis of "The Count of Fate" (*Tonalpouhalli*) and the "Gods and Symbols" of both the twenty-day and the thirteen-day periods (see pp. 82–83 for a clarification of the mixed system). The gods are "archetypal forms" and "projected visions," issuing in an amazingly poetic florescence, a cosmically complete system, from which stands out as an anomaly the man-god Quetzalcoatl. Mr. Burland's Chapter 14 on "The Mystery of Quetzalcoatl" is profound, and he does not overstress the Christian interpretation of this "symbol for the self ... the picture of a complete human personality," whose cult "had" to supplant eventually that of Tezcatlipoca. The rationalization of the calendar was incomplete; uncertainty hovered, the Sun was not eternal — hence the fascinating theory of the Four Suns.

Other contradictions flourish. Extreme anti-sexual puritanism combines with occasional factors like Ozomatli, the gay erotic monkey-god, patron of the eleventh day, dedicated to the Flower Prince Xochipilli; flowers indeed abound in the Mexican soul, from the earth-goddess Xochiquetzal, "Lady Precious Flower," downwards, and the butterflies alighting on flowers are "symbols of the soul, the fluttering and uncertain intelligence ... ." Delightful, too, are the bird-symbols. Kindness to lunatics and visionaries, and faith in the common ownership of the earth, a goddess superior to individual property-rights, are also impressive. Yet "flowers" were also an euphemism for the hearts torn out in psychopathic mass-massacres; the author truly indicts the war-mad Aztecs for their exaggeration of the cruel rite. His final warning has some truth: may we too not perish if we blend primitive emotionalism and cosmic destructiveness with over-rationalization unleavened by reasonableness?

This book has been an honour and a pleasure to study.

TERENCE WHITE GERVAIS

GOETHE: *Iphigenie auf Tauris*. By E. L. STAHL. (61 pp. 1961. 6*s*. 6*d*.); SCHILLER: *Don Carlos*. By GRAHAM ORTON. (61 pp. 1967. 7*s*. 6*d*.); GRILLPARZER: *Des Meeres und der Liebe Wellen*. By E. PAPST. (62 pp. 1967. 7*s*. 6*d*.) (Studies in German Literature, Nos. 7, 8, 9, rsepectively. Edward Arnold, Publishers, Ltd., London.)

This series of "Studies" under the General Editorship of Professor Leonard Forster and Dr. B. A. Rowley will be welcomed by Modern Language teachers in English-speaking universities, colleges, and schools. The critical appreciations aim at a deeper understanding of the given text, of its language, artistic presentation, and technique. The editions are not only handy and attractively printed but also inexpensive. The above three dramas are scrutinized and interpreted in a way which tries to help Specialists in the Sixth Form and also the young Germanists at the University. Each volume contains a very brief select Bibliography and deals with the structure, style, and characters of the play, with the historical and biographical background, the development of various phases, and finally with the outer and inner action.

Professor Stahl's interpretation of Goethe's *Iphigenie auf Tauris* is a model of concise, thoughtful, and subtle scholarship. The final "amical valediction" of King Thoas lifts the play out of a tragic catastrophe into the sphere of reconciliation, but according to Professor Stahl Goethe, already at the beginning, designed the play as a *Schauspiel* which in spite of its friendly gesture at the end leaves Thoas's own conflict unsolved: "Goethe ... did not wish us to infer from its happy end that all the perplexing issues of human life can be settled through the agency of *reine Menschlichkeit*."

Schiller's *Don Carlos* (a favourite of Carlyle, Dostoevsky, and Thomas Mann) is re-interpreted by Mr. Graham Orton, who refers to faults (the Eboli-scene in the boudoir, the lack of details, and the excessive length) as well as to the creative power of this tragedy, a "triumphant failure." The all-too-brief chapter on language and recurring images is enlightening.

Mr. E. Papst assesses the deep-seated conflict in Grillparzer's personal relationship to the *ewige Braut* as being highly relevant to the tragic vision in *Des Meeres und der Liebe Wellen*," i.e., the dichotomy of love as a volcanic force in nature and the artist's contemplative aloofness (*Selbstbewahrung, Sammlung*) from uncontrollable instincts. In this connection the characteristically Austrian heritage of Grillparzer is delicately stressed. In the final and lucidly presented chapter the logic of Hero's tragedy is interpreted as the "neglect of the need for the total self-surrender to her calling," a neglect which "must be paid for by the tragic collapse of the self-centred 'daylight self' at the hands of a 'night-self.' "

As to English translations of the above plays we refer to the late American Professor B. Q. Morgan's indispensable *Critical Bibliography of German Literature in English Translation 1481–1927, with Supplement embracing the Years 1928–1935* (Stanford University Press, 1938).

A. CLOSS

On Democracy and Freedom. By CHARLES S. SEELY. (Philosophical Library, New York. 97 pp. 1967. $3.75)

Mr. Seely examines in this book the problems of democracy and freedom in the present world situation, wherein these ideals are facing a number of challenges — political, economic, social, and cultural. Over large parts of the world economic backwardness exists side by side with economic affluence; social inequalities exist side by side with forces which are striving for social equality; political factors which make for an attenuation of individual freedom exist side by side with forces which are working for the extension of the area of that freedom. Full political, economic,

and social freedom is the ultimate aim of the human race, says Mr. Seely, but it is still far from being realized. At the present stage of human progress, freedom has also to compromise with certain limitations to avoid becoming mere licence.

The author discusses what he describes as the liberal-progressive-revolutionary movement in many parts of the world, which is trying to combat the "supernaturalism" to which large sections of the world's population even in the advanced democratic countries are susceptible — a psychological and social situation which results from ignorance or the low cultural level of the masses and the economic degradation to which they are subjected. The liberal-progressive-revolutionary movement, which endeavours to bring about an attunement of freedom with democracy, has as its objective the elimination of the factors which restrict the enjoyment of real freedom.

One is inclined to accept and endorse Mr. Seely's analysis and his conclusions as to the present trends in the world, where, as it is, though the forms of democracy are in vogue the substance of freedom is still to be achieved by the common people. Willy-nilly the latter are moving towards a state where democracy and freedom will be, like shadow and substance, inseparable. The liberal-progressive-revolutionary movement is making clear dents in "supernaturalism" and all that it implies.

Mr. Seely's book contains his distilled wisdom about world conditions which he has personally been witness to in the course of his visits to different countries, where he could observe the efforts of men to gain freedom from economic and social shackles. His warning words must be heeded along with his optimistic estimates of the success of those efforts. As he says, there can be "no freedom without responsibility, because responsibility is a necessary and inseparable part of freedom." And there is no gainsaying also that "economic independence is a necessary requirement of the acceptance of full responsibility." We in India should be able to appreciate the importance that Mr. Seely attaches to economic independence as a primary factor in consolidating political independence and marching to the goal of real and effective freedom under a democratic dispensation.

C. V. H. RAO

O Canada: An American's Notes on Canadian Culture. By EDMUND WILSON. (Rupert Hart-Davis Ltd., London. 245 pp. Illustrated. 1967. 36*s*.)

This is a timely publication in book form of articles which originally appeared "in somewhat different form" in the popular *New Yorker* magazine. What with the great EXPO 1967 and the General from Paris, this is indeed Canada's year. Yet relatively few people outside North America really know much about the Canadian way of life, contemporary Canadian literature, or Canadian problems.

Even Americans share this general ignorance of the great neighbour sharing with the U.S.A. the North American continent. How fortunate it is then that the writer who here gives the reader an insight into things Canadian is an objective American, and one who happens to be the shrewdest, most formidable critic of his time.

Edmund Wilson's novels, plays, poetry, current surveys, and, above all, his literary criticism have established him in the world of letters so firmly that whatever he writes deserves (and receives) careful study. And these "Notes" will for many readers long be regarded as one of his most important books. In his fluent, persuasive prose (and even when writing for an American magazine he is not afraid to write sentences of over one hundred words in length) he introduces us to unjustly neglected novelists such as Morley Callaghan and Hugh MacLennan. Deftly the critic relates both writers to the Canadian scene, and in masterly fashion sketches in the literary background of

contemporary Canada by discussing the superlative qualities of the great historical classic, *France and England in North America* by Francis Parkman (7 vols., 1823–93).

Edmund Wilson has the enviable gift of making the reader want to go straight from his own book to those he has discussed with such insight and critical acumen. He points the differences and the divisions between the French Canadian and the Scottish, Presbyterian Canadian; he discusses the poetry of the French in Canada; touches on religious differences and rivalries; notes some of the political problems and personalities; and relates vividly some of the episodes in the current nationalist movement, culminating in the acts of deplorable violence by youths working for the Quebec Liberation Front.

O Canada is a short book, and it fits into a pocket easily enough. Yet it is packed with lively, informed, and critical interpretation about this important North American country. It should not be missed.

F. SEYMOUR SMITH

Nehru: A Contemporary Estimate. By WALTER CROCKER. (George Allen and Unwin Ltd., London. 186 pp. 1966. 28*s*.)

The author, Mr. Walter Crocker, while serving as the Australian High Commissioner in India, had the opportunity to watch and study Pandit Nehru closely for about six and a half years. His estimate of Nehru as a man and as the Prime Minister of India is sincere and he has been all the time aware of his limitations while writing Nehru's biography. He admits, "To sum up in a few thousand words a life like Nehru's, nearly twice as long as Napoleon's, and nearly as full, risks being an impertinence."

Professor Arnold Toynbee has contributed a learned and penetrating Foreword to this book. He has rightly noted that "one of the great merits of this book is that it gives a picture of its subject that is true to life; and it does this without any touch of condescension or cold-bloodedness." Referring to the treatment of Nehru's life by Mr. Crocker, Toynbee writes, "It is impossible to do full justice to Mr. Crocker's book without quoting it *in extenso*. . . ."

This reviewer finds Mr. Crocker's treatment of Nehru's life and work fascinating. All in all, Mr. Crocker is to be congratulated for writing such a human document, in which many facets of Nehru's dynamic personality are reflected.

S. R. JAYASWAL

Lawmakers in a Changing World. Edited by ELKE FRANK. Contributors: RALPH K. HUITT, SAMUEL BEER, NICHOLAS WAHL, PETER H. MERKL, JEREMY R. AZRAEL, LEON LINDBERG, CHARLES O. LERCHE, HEINZ EULAU, and PETER LUPSHA. (Prentice-Hall, Englewood Cliffs, N.J., U.S.A. 186 pp. 1966. $1.95; 16*s*.)

The making of law and the practice of government must always seek to relate inherited ideas and traditional codes of ethics to contemporary needs and changing social, political, and economic circumstances. Law by nature is conservative; the modern world is apace with change; hence law in so many societies is falling into disrepute or at least coming under sceptical review. *Lawmakers in a Changing World* is a published version of lectures first given at Florida State University in 1965–6, on problems of government in the United States, Britain, France, West Germany, and Russia, and of international co-operation in the European Parliament and at the United Nations. The latter essay is probably the most interesting for non-Western readers: Professor Lerche of the American University summarizes the development of UNO as an international forum,

its relationship to the Cold War, and the role of the non-aligned countries as a force for peace in a troubled world.

B. G. COOPER

Children's Letters to God. Compiled by ERIC MARSHALL and STUART HAMPLE. Illustrated by YANNI POSNAKOFF. (Collins, London. 58 pp. Illustrated. 1967. 6*s.*)

This little gift book, American in origin, will appear charming, laughable, pathetic, exasperating, according to the reader's approach. The "Dear God" to whom these boys and girls write is imaged as a super-person, a kind of science-fiction grand-daddy, from whom one begs presents and favours — though scepticism as to his powers creeps in occasionally. But always he is very much on the human level: "Did you have as much trouble learning Hebrew as I am?" writes Jerome. "When do you take your vacation?" comes from Donnie. Sylvia plaintively asks, "Are boys better than girls. I know you are one but try to be fair." Barry considerately suggests, "Church is alright but you could sure use better music I hope this does mot hurt your feeling." Victor gets down to fundamental logic: "If you know so much how come you never made the river big enough for all the water and our house got flooded and now we got to move" — a problem many older minds have puzzled over, as to why a supposedly almighty God permits the tragedies of life. Concern with basic questions comes out delightfully in Mike's appeal: "What is it like when you die. Nobody will tell me. I just want to know, I don't want to do it." Harriet Ann's demand, "Dear God, Are you real?" mirrors much contemporary questioning.

One is touched by these character-revealing letters (reproduced in the children's own handwriting, grammar, and spelling), but possibly the personalized concept of God given to them may explain the later reaction against orthodox religion, when the young people grow up. In rejecting it, however, the real Spirit of Life (whether called God or by any other name) is too often ignored also, though without it existence has ultimately no meaning.

There are eighteen line illustrations in gay semi-childish style, effective enough, though one would have liked to have seen real children's drawings matched with the children's letters.

E. WHITE

[The quotations above reproduce exactly the children's spelling, punctuation, etc.]

Sleep. By GAY GAER LUCE and JULIUS SEGAL. (Heinemann, London. 288 pp. 1967. 50*s.*)

This book is an account, by two scientific journalists, of the results of research on sleep during the past ten years. There is an extensive bibliography with general and specialized references. This means that the book could well be useful to research workers in the field; it is unfortunate that an otherwise good bibliography is not always set out alphabetically — "Aubert, Runes, Harms, Kanner, Frankl, Parmelee, Schneidman" on pp. 249–50 for example. Sometimes, too, references have been omitted: Adey's work, mentioned in the text on p. 140, does not appear in the references for Chapter VIII. The book has an index which is compiled somewhat unusually in that many items appear under adjectives rather than nouns, e.g., "Circadian rhythms" not "Rhythms, circadian" (p. 279). This may be usual American practice; the book certainly contains a number of American expressions, e.g., "out of kilter" (p. 20) and "horrendous" (p. 33).

The book deals extensively with many aspects of sleep. The natural rhythms of the body are discussed in detail, together with the problems introduced by long-distance jet flights. The different

phases of sleep itself are described along with the experimental procedures which have led to the relevant discoveries. The problem of insomnia is considered in some detail, and also the use and abuse of sedatives and tranquillizers. Many readers may be interested to learn that the sleep produced by "sleeping pills" is quite different from natural sleep. There is a chapter on the "natural chemistry of sleep" in which the following statement occurs: "We often speak as if psychic energy and vitality were a mystical endowment when it is, after all, a state of biochemical balances." Not everyone will agree with this, but on the whole the book does not stress materialistic explanations to the exclusion of all else.

There are chapters on dreams, on unconscious learning during sleep, and on the effects of severe sleep deprivation. The book is easy to read and succeeds, better than most, in being both a reference book for the scientist and a source of information for the layman.

PHYLLIS G. CROFT

G. S. PATHAK

Founder's Day Address, 1967

Indian Institute of World Culture, Bangalore

[We print below the thoughtful Address delivered by H. E. Shri G. S. Pathak, Governor of Mysore, at the Indian Institute of World Culture, Bangalore, on the occasion of the Founder's Day, 19 August 1967.—ED.]

I AM grateful to the members of the Executive Committee for having invited me to deliver the Founder's Day Address in this Institute. It is indeed a privilege to be with you all and to join you in paying my homage of respect and admiration to the memory of Shri B. P. Wadia, who founded and fostered the Indian Institute of World Culture and was its guiding spirit for thirteen years.

Shri Wadia's life was one of devotion to national causes and his name will shine for ever in the social and political history of India. In his earlier years he rendered signal service to the cause of labour and associated himself with Mrs. Annie Besant as an active participant in the Home Rule Movement. Thus, he was one of the pioneers in the fight for political freedom. He came under the influence of the Theosophical Movement: Madame Blavatsky's *The Secret Doctrine* made a profound impression on him and influenced his thoughts. He possessed the rare combination of a rich imagination and a scintillating intellect. He had wisdom as well as knowledge of a variety of subjects — religion, philosophy, history, literature, and the arts. All religions fascinated him and he saw the same fundamental values in all of them. He was a citizen of the world, and the concept of universal brotherhood was dear to him and was his faith and hope. It was a consummation to be achieved by the assimilation of world culture — a culture meant for all. Shri Wadia believed that human brotherhood is best promoted by a knowledge of world culture. This Institute stands as a monument to Shri Wadia's noble aims and ideas.

I propose to give a brief account of some of the aspects of Indian culture as I understand it and the role that it can play in the present-day world of clashes and conflicts. The expression "culture" has been variously defined. Compendiously it may be described, as Nehru described it, as a way of life and an outlook on the world.

Indian cultural heritage has its origin in the hoary past. It can be traced back

to Vedic times. It has also been influenced by the impact of other cultures like the Islamic, and the Christian or "Western" culture. The predominant elements of Indian culture which have their source in the Vedas and the Upanishads still persist and rule our lives. Our civilization has a long history, and in course of time our culture has acquired a rare richness, maintaining the essential chaacteristics of our ancient way of life. That is so because, to use the language of Dr. Radhakrishnan, the Vedas are transcripts from life and record its spiritual experiences.

Vivekananda well described the characteristics of the Indian people. His observations are memorable. He said:

> Our race has a peculiar bent, our race has a peculiar *raison d'etre,* our race has a peculiar mission to fulfil in the life of the world. Political greatness or military power is never the mission of our race; it never was, and mark my words, it never will be.

Tolerance is the keynote of our life. We have respect and good will for every human being, every group, and every nation.

Liberality of thought and freedom, of opinion and expression, have been an essential quality of Indian culture throughout. India is the land of the birth of Hinduism, Buddhism, Jainism, and Sikhism. Islam, Christianity, and Zoroastrianism are also professed by millions. Although about half the population of the world consists of Hindus and Buddhists, no one has ever claimed the exclusion of other faiths. This liberality of thought and freedom of opinion found a striking expression in our Constitution. In this country all persons are equally entitled to freedom of conscience and the right freely to practise and propagate religion. Conscience is the voice of God. That voice could not be hushed or silenced. Even the denial of the existence of God is not prohibited. The bedrock of this freedom is the recognition that there can be many paths to reach the Almighty; the ultimate goal is one, namely, the establishment of relationship with the Supreme Consciousness. According to our Constitution, there shall be no interference with that relationship or the pursuit of that high aim. This freedom has not only this negative aspect; it has also a positive aspect, namely, in case of interference by the State, the Courts shall grant protection and remove all obstacles to the exercise of this freedom. The supreme power of the law guarantees its security and the judicial power of the State enforces the guarantee. Why did not the majority at the time of the framing of the Constitution insist that their religion should be the State religion? That was because liberality of thought was the quality of the Indian mind. In India, the law throws a cloak of protection around the individual's conscience and his right not only to profess but also to practise and propagate the religion of his choice. The State is secular or non-religious, though all the religions receive its protection.

The Indian mind does not entertain any feelings of hatred against any individual, group, or nation. This is an essential quality of Indian culture. Under the leadership of Mahatma Gandhi, the Indian nation fought against inperialism without hating the British when freedom was snatched from them. An Englishman has thus described this aspect of Indian culture:

> One Indian virtue that has impressed me greatly and touches me deeply is the Indian people's freedom from rancour.

Addressing them, he says:

> When you the people of India find yourselves forced to struggle with other people — and there are situations in which this could not be avoided — you managed, so it seems to me, to do this without letting yourselves fall into hating your adversaries. A recent example is the spirit in which you conducted your successful struggle with my country for your country's independence and when once the struggle is over, you certainly do not brood over the past or nurse grievances. I can give a number of illustrations of this unresentful Indian spirit from my own experience.

Each individual has a spark of divinity. How is it possible then for one person to hate another? It is a noteworthy experience that in International Conferences when an Indian expresses his views, he is peculiarly free from any bitterness or rancour against any other nation. It was a doctrine of Buddhism that everyone should cultivate a friendly mind towards all beings and good will towards all the world, a boundless friendly mind above, below and across, unobstructed, without hatred and without enmity. *Udaracharitanam tu vasudhaiva kutumbakam* is an ancient aphorism.

Incidentally, I may mention an important line of thought shared by some of us. There are many Indians who believe that there is harmony between science and religion. Every effect has a cause and every act produces an effect. Nothing is destructible in this world; nothing is static. *Karma* (Action) is an unceasing activity governed by the unalterable Divine Law. Our past actions have generated a force which has given our personalities a certain direction. This may be described as predetermination. We, however, being a part of the Supreme Consciousness, possess will, and any present action resulting from the exercise of that will also generates a force. The resultant of the two forces, namely, that created by the past accumulated actions and the one created by the present action, determines a man's present state.

I have mentioned above some of the notable features of Indian culture. How does that fit in the present-day world? It has been repeatedly recognized that the achievements of science and technology can benefit mankind and can also lead to utter destruction. War has not been prevented so far. One neighbour of ours is developing nuclear and thermo-nuclear weapons with all speed. The threat to fire nuclear-head missiles as far as the Indian Ocean may be put into execution. The United Nations has not given proof of adequate strength to control effectively Member-States, not to speak of a State which is not represented in that body, even though it is a Member.

A country's foreign policy is nothing but a projection of its national policies. A national policy must be conditioned by the culture of the people. Can our culture have any significant effect on international problems and, in particular, problems of war and peace? Our nation is the second biggest in the world. Will our way of living and the ideals which we have pursued through centuries produce any impact, however slightly, on current world affairs? It has been truly remarked that India contains within its frontiers the problems which face the whole human race. How India will attempt to solve these problems, whether she will apply her spiritual and moral principles to their solution, is closely watched by the world community. Upon the success of the Indian approach to the solution of her own problems will depend the answer to the above question.

Let me now say a few words about world culture itself. Annihilation of distance, realization of the dangers of a modern war, and the progresses of mankind in general have brought the world closer together. With new facts came new approaches, new law, and a new culture.

Human rights, the equality of man, the dignity of the individual, and opposition to racialism have become the outstanding factors in human thinking. One nation cannot dominate another. Colonialism has become anathema. Some states, in a hopeless minority, are still resisting. But the resistance is being worn down and is bound to break up against high world pressure. The above factors have become a part of international life and are now inextricably bound up with the psychology of mankind.

International co-operation is another striking feature of current international life. The number of international organizations and specialized agencies of the United Nations are evidence of this fact of international life. This working together to advance mutual interests and

to secure benefits for mankind in general would fill one with hope for the future of humanity. Suffice it to say here that international co-operation has become a part of international thinking and action, and therefore of world culture. The work done by, and what is more the spirit behind, organizations like WHO, UNESCO, FAO, GATT, IMF, Civil Aviation Organization, IMCO, Telecommunication Union, and so many others are pointers to world trends.

Let me conclude with the observation that the work done by this Institute is invaluable and I wish the Institute all success in its noble endeavours.

Jai Hind.

BRIAN G. COOPER

A Letter from Berlin

TO CROSS from West Berlin into East Berlin is to leave behind a neurotic toy-shop of garish neon lighting, the traffic jams and opulence of the Kurfürstendamm, and the office blocks amid wastelands of war-ruins, for a quieter, less hurried, but no less vital world. For the vitality of East Berlin does not reveal itself in any outward freneticism, but rather in the steady development of post-war reconstruction and a strong emphasis on high standards of cultural life. The international reputation of the East Berlin drama results from combining a planned complex of complementary theatres with an encouragement of individual flair for each stage company: the German State Opera, the Comic Opera, the Bertolt Brecht Berliner Ensemble theatre, the Deutsche Theatre, the Maxim Gorky Theatre, and the Volkshbühne or People's Stage, to name but the leading companies. The degree of liberalization within the East German Communist state on cultural matters is perhaps best shown by the existence of the flourishing and immensely popular "Distel" (Thistle) satirical cabaret, which spares little in its pungent commentaries on the political scene!

While in East Berlin, I found myself irresistibly drawn towards the great historical and artistic collections of Museum Island on the River Spree. There, housed in restored neo-classical edifices dating from imperial Prussia, the National Gallery and Alte Museum for the visual arts and the Pergamon and Bode Museums of antiquities and sculpture offer a treasure-house for interested layman and connoisseur alike. Of course, the Pergamon Museum is famous throughout the world for the Ishtar Gate, the Market Gate of Miletus, and the incomparable Pergamon Altar. The conflict of gods and giants is the latter's theme: in the remarkable reconstruction of the original setting in one of the museum's huge rooms, Zeus and Athena, Hera and Ares, Phoebe and Asteria, Helios and Rhea, Amphitrite and Poseidon, and the whole panoply of ancient Greek mythology, are engaged in combat throughout the diverse sections of the frieze. In another huge room, a walk through the Babylonian processional street conjures up the majesty of an even earlier imperium. Visitors from Asia usually make a point of seeing Pergamon's wide-ranging Islamic collection. Gold book-binders from sixteenth-century Persia, ceramics from early Muslim Egypt, decorative arts of Moorish Spain, and fabrics from every part and period of the Islamic world fill many rooms of the museum's upper floors. A group of Indian students shared with me the delights of the Indian room in the Islamic collection. Painted miniatures of the seventeenth and eighteenth centuries interpret traditional Indian religious themes and everyday scenes in

the distinctive Islamic style. A sequence of miniatures illustrative of women's life — at court, in the country, walking on a terrace, or standing by a fountain — is especially pleasing for its simplicity and attention to detail, in spite of a certain stylization.

Of course, the great museums and artistic collections of the capital of the German Democratic Republic are not merely for the benefit of overseas visitors. Since the 1967 Congress of the ruling Socialist Unity Party (Communist) decided that the era of scientific advance and technological specialization called for "cultural workers," and not simply for narrow technocrats, the State is now engaged in a great drive to raise the cultural level of its several million factory workers. Museum and art-gallery visits by factory groups will feature in this campaign.

Rebuilding, with State finance, of churches and other religious monuments of historical importance derives both from the government's concern for culture and its constitutional obligation of freedom of worship within the framework of the Communist society. In East Berlin this policy has had notable consequences. The reconstructed St. Hedwig's Cathedral, the centre of the Roman Catholic bishop of Berlin, built in mid-eighteenth century after the model of the Pantheon in Rome, now contains within its neo-classical façade much breathtakingly modern artistic endeavour in glass, wood, and metals of all kinds. The Protestant Marienkirche is totally different. Dating back to the twelfth century, this reconstructed church retains its sparse Gothic elegance, and its twenty-two-metres-long medieval fresco, "The Dance of Death," fascinating for its green, red, and cream figures representative of all forms of humankind, attracts many devotees of religious art. Many suburban churches have also been restored, but the great Cathedral on the Spree remains in ruins. It is one of the few major edifices of historic interest still to be rebuilt in East Berlin. As far as historic places of worship are concerned, although the Communist government and the Churches in East Germany naturally do not share a common standpoint on the ultimate spiritual nature of human destiny, this has not prevented the government from spending many millions of marks on the renovation of famous churches, both Catholic and Protestant, in Berlin itself, and at such other centres as Leipzig, Erfurt, Wittenberg, Dresden, Magdeburg, and Eisenach. Fiercely atheistic elements inside the Communist party dislike this policy, but are constantly overruled by those who, while rejecting the Church's philosophy of man, are guided by a strong sense of history and respect for cultural tradition.

One of the most interesting facets of philosophical and religious development within East Germany, in the last two or three years, has been the growth of a "dialogue" between Christians and Marxists. Small groups, attached to universities, religious institutions, and churches, have listened to lectures and in discussion explored each other's viewpoints. I spoke to several people who had taken part in such dialogues. All were convinced that, without any sacrifice of sincerity or compromise of integrity on either side, a real search for mutual understanding and for a deeper comprehension of the whole truth about Man was taking place. This is a heartening development for a country where too many Christians fail to take seriously the philosophical challenge of Marxism, and where too many Marxists, rightly dismissing the antisocial pietism prevalent so often in Christian history, fail to take seriously the challenge of Christianity as a moral and ethical system within an intellectually viable world-view.

BRIAN G. COOPER

Ends and Sayings

"... ends of verse
And sayings of philosophers."

—SAMUEL BUTLER: *Hudibras*

With its fifth issue (Autumn 1967) the excellent little Quarterly Bulletin, *World Studies Education Service,* presents each subscriber with a free copy of the second edition (revised 1967) of *History Syllabuses and a World Perspective* (Longmans and Parliamentary Group for World Government). This "comparative survey of examination syllabuses in Britain and overseas" is not only informative but stimulating for anyone concerned that education should serve "to remove prejudice and to create understanding."

The Editor of *World Studies,* Dr. James L. Henderson, Senior Lecturer in History and International Affairs, University of London Institute of Education, suggests that the upper forms of Secondary Schools and the Departments of Liberal Studies at Colleges should take up for study the subject of "Comparative Nationalism" as a basis for understanding supra-national and national relationships.

The Bulletin brings news and reports under four headings: I. Universities and Colleges; II. Schools; III. Organizations; IV. Publications. It is heartening to find activities and experiments in world understanding going on in many places, without the benefit (or should it be the hindrance?) of popular publicity. Well worth study and thought is Miss P. Woodall's article about what is being done at Oxford College of Technology and her working out of principles and techniques of value for the students' differing needs in the field of liberal studies. The groups in the School of Catering have started a course of Eastern cultures, China, India, etc., and it is proving helpful "to approach world studies from the angle of problem-solving" related to the present. Two groups are working outward from the food of the country studied (e.g., a visit to a Chinese restaurant's kitchens) to its general culture. Groups in the School of Design (more advanced intellectually) are doing research on "Conflict and Its Resolution" — racial, religious, social — and the question of the best approach to racial problems: "a head-on examination" which may raise the psychological temperature or "patient, slow learning about other cultures" supported by contacts of a less emotional character.

Another group is working on three aspects of human development (political organization, religion, and technology) given in Toynbee's *Change and Habit.* Everything is experimental, but the students' interest is encouraging. OXFAM's "The Hunger Game" (reported from North London Collegiate School) is another worth-while exercise in the art of giving reality to problems. In this case the best way and means of giving aid to less developed countries, recognizing the snags and difficulties, were dramatized by the students enacting the roles of key figures from the donor and recipient countries, as well as of the various organizations involved.

In these and other activities and publications noted in *World Studies* we find something much more than platitudinous lip-service to the ideal of world understanding. We find thought and intelligence.

A fascinating article by the scientific writer, John Davy (*Observer Colour Supplement,* 1 October 1967), described the "curious new twentieth-century astrology, with various mutual influences between planets and sun being discovered or suspected."

In physics we have rid ourselves of the hard billiard-ball concept of atoms, and now, the past decade of space exploration (with the smaller space probes

rather than the spectacular manned projects) has shown that the earth and other planets are not mere balls of matter circling in empty space.

Interplanetary space is the arena for a surging web of inter-penetrating forces and energies of extraordinary subtlety and complexity.

The oceans of, and in, space are magnetic fields. The "winds" of space blown from the sun are "plasma," a tenuous gas mainly of ionized hydrogen, intensely responsive to electrical and magnetic influences. The earth itself moves within the sun's field. The solar "wind" stirs the surface of earth's magnetic ocean into ripples and waves [The Spirit on the face of the waters?] compressing the near side and drawing the further side into a comet-like tail. The earth's magnetosphere forms a kind of vortex round which flows the even more complex solar magnetism, producing a "shock wave" comparable to a "sonic boom." Solar magnetic storms, associated with sun-spots, affect the earth, and research has shown that (though not explained how) these solar disturbances are linked with the polar auroral lights. There is evidence of a connection between such solar disturbances and the earth's weather, as well as of an interaction with the moon, Venus, Mercury, and Mars, with, additionally, a reciprocal action of the planets on the sun. There is already some slight indication that mental illness is affected (possibly through electrical brain processes) by these interacting influences of the solar system, just as physical and mental health is affected by terrestrial weather (cf. "Ends and Sayings," April 1965). Research is still going on, on this "obscure but suggestive" question. It is ironic that astrology, thrown out of the window by orthodox science, should possibly be coming in again by the door. As John Davy writes:

The Copernican revolution gave us a clockwork image of the planetary system, predictable, largely unchanging, empty and cold. The twentieth century is ushering in something quite different — a picture much more biological in character, with its delicately mobile magnetic structures and forms, its sensitive surfaces, its rhythmic and evolutionary processes, and its sheer complexity of interactions.

Dare one suggest that, one day, we may return also to the ancient world picture of hierarchies of intelligences, of the *Anima Mundi,* the Universal World-Soul that links all being?

That the work of the Anti-Slavery Society is still vitally necessary is evident from disclosures of the degree to which slavery still exists in the world, including serfdom, debt bondage, servile marriage forms, and pseudo-adoption of children. Two books, mainly on the historical aspect of the slave trade, published in the autumn of 1967 — *The Shameful Trade* by George Kay (Muller) and *Sins of the Fathers: A Study of the Atlantic Slave Traders 1441–1807* by James Pope-Hennessy (Weidenfeld and Nicolson) — indicate some public interest. Now, reports Donald Thelford (*The Observer,* 15 October 1967), a hopeful step has been taken towards international police action against the traffic in slaves, who number about two million — according to the official estimate — of the world's population. A sub-commission of the European Commission of Human Rights in Geneva has passed a motion (still to be ratified by the Commission itself and by the UN Economic and Social Council) calling, first, for a study of the means to bring States to book who do not fulfil the obligations accepted by them under the two Slavery Conventions of 1926 and 1956; secondly, for preventive and punitive action by the international police forces; and, thirdly, for the setting up of a panel of consultative experts for States actively concerned in anti-slavery measures. In an earlier article (*The Observer,* 26 February 1967) Donald Thelford gave, without dramatics, a sad and terrible picture of the conditions of slavery in different parts of the world. It is little

wonder that he wrote: "The society, founded in 1823 to help Wilberforce fight for the abolition of slavery in the British Empire, has learned to be patient." Only 69 of UN's 127 Member-States have signed the UN Convention on Slavery since 1962 — the Afro-Asian countries are largely antagonistic — but the present step is felt to be promising.

A cyclic, or rather a spiral, movement of growth in all reforms follows a universal pattern. The past history of the Anti-Slavery Movement shows it. And in the present rising cycle when freedom (both in its bright and dark aspects) is part of the atmosphere of the age, conditions seem favourable for a greater acceptance and implementation of the aims of the Anti-Slavery Society than was possible in earlier circlings of effort.

The old legend of Atlantis becomes more credible as possible historical fact, in view of recent discoveries in the Eastern Mediterranean. Patricia Connor (*Sunday Times*, 24 September 1967) writes of surveys made in the area, chiefly by Dr. Nicholas Flemming of the Institute of Oceanography. Puzzled by the absence of ancient cities in the Peloponnese, he has now correlated geological changes with the existence of submerged settlements, unknown and unsuspected till a few years back. The southern coast of the peninsula has sunk below sea level by 3–12 feet, while islands have been raised. The finding of nineteen cities of classical times, some with portions buried still on land, has been eclipsed in importance by the discovery of the 21-acre city of Slaphonisos, which Dr. Flemming dates between 1500 and 2000 B.C. One theory is that the submerging of this city was due to a vast volcanic eruption at Thera about 1450 B.C., which buried Thera itself, affected large areas, and destroyed the Minoan civilization. Another current theory is that the legend of Plato's Atlantis (Poseidonis) is derived from this cataclysm, though, if one takes all the traditions into account, it is rather westward, beyond "the Pillars of Hercules" in the direction of Tenerife Peak (Mount Atlas) that one should look for signs of Poseidonis, the last island continent of Atlantis. What is significant from the present discoveries is that, if the existence of Elaphonisos, sunk offshore in only 10 feet of water for only 15–20 centuries, has been ignored till now, it is foolish to keep a closed mind about the possibility of other, greater, and vastly more ancient submerged civilizations, of which tradition still retains the memory.

Nations ten thousand years before these States, and many times
ten thousand years before these States,
Garner'd clusters of ages that men and women like us grew up
and travel'd their course and pass'd on,
What vast-built cities, what orderly republics, what pastoral
tribes and nomads,
What histories, rulers, heroes, perhaps transcending all others,
What laws, customs, wealth, arts, traditions, ...
I know that they belong to the scheme of the world every bit
as much as we now belong to it.

—WALT WHITMAN